Four years of

1951-1954 **New York**

Tele Vision

THE PURDUE OPINION PANEL

Monitoring Study Number 7

FOUR YEARS OF NEW YORK TELEVISION 1951 - 1954

by

THE PURDUE OPINION PANEL

H. H. Remmers, Director

Robert E. Mainer
Associate Project Director

Made Possible By a Grant From The
Fund For Adult Education

Copyright by
National Association of Educational Broadcasters

GREGORY HALL
URBANA, ILLINOIS

JUNE, 1954

Table of Contents

Page Number

Chapter 1. Introduction 1
Revisions in monitoring techniques 1
Revisions in the report format 2
Some preliminary definitions 2

Chapter 2. The Programming of New York Television 3
A summary of the programming in New York television 3
Total program time 3
Programming on New York television 3
Programs identified with educational institutions 12
Programs in various time segments 12
The distribution of program types among the time segments . . . 17
The form of New York television programs 18

Chapter 3. Programming by the Stations 22
Station differences in general types of programs 22
Station differences in specific classes of programs 26
Station differences in programs for the audiences 32
Station differences in program form 33

Chapter 4. Violence on New York Television 37
Violence in the 1954 study 37
Violence in the programs 39
The agents and means of violence 39
Violence in children's programs 40
The context of TV violence 44
Violence from the stations 45

Chapter 5. Advertising in New York Television 46
Total advertising, January 25-31, 1954 46
Advertising across the broadcast day 49
Advertising from the stations 50
Advertising differences among sponsors 51
Public agency announcements 51

Chapter 6. Public Issues on New York Television 52
What are some of the potential problems in public issues telecasting? 52
Problems in public issues telecasting and the New York TV studies 54
The quantity and format of public issues programs on New York television 55
The rationality, breadth and impartiality of televised public issues programs 55
The topics covered in televised public issues discussions 56

Appendix A. The Monitor's Manual and Sample Forms 57

Appendix B. Detailed Tables of Data 69

Acknowledgment

The study here reported could not have been accomplished without the active cooperation of many persons and organizations. It is, therefore, a pleasurable duty to acknowledge this assistance.

Funds for this study, as well as publication, were generously provided by the Fund for Adult Education, out of its deep interest in the educational and social impact and potential of television in America. The sincere thanks of the present research staff, as well as the NAEB, are hereby expressed for making possible this study in addition to earlier NAEB TV Monitoring Studies.

Various officers of the National Association of Educational Broadcasters, especially Frank E. Schooley and Harry J. Skornia, were helpful in providing orientation from previous studies to what was for us a relatively new and complex problem of organization and analysis.

In the recruitment of monitors we are indebted to Milton L. Blum, New York City College; Stuart W. Cook, New York University; Eugene L. Hartley, New York City College; Benjamin B. Ringer, Columbia University.

Richardson, Bellows, Henry and Company, in addition to renting us space, generously made available for our use office equipment including a typewriter and desk calculator as well as their staff lounge. We are especially indebted to Miss Cynthia Weiss and Mrs. Eleanor Peon of the RBH staff for making detailed arrangements concerning scheduling of monitors and for admission to the premises before and after business hours.

Stop watches were generously made available by the Department of Industrial Engineering of Purdue University.

As with the previous studies in the series, the Zenith Radio Corporation went to great lengths to provide ample television sets, head phones and servicing of the installations. Ted Leitzell, W. W. Boyne, S. Reich and George Keck have our sincere thanks.

To Leigh Van Ausdall and John Paisios of the Purdue staff is due our full appreciation for their careful, conscientious supervision of the monitors during the long hours dictated not by regular business hours but by the hours of on-the-air television.

Last but not least we wish to express our appreciation of the fine spirit and faithful, conscientious service of the monitors, who were juniors, seniors and graduate students in the institutions of higher learning in the New York City area. Their names follow:

Jay Bienstock
Sonia Brounstein
Fred Cohen
Leona Cooperman
Maury Feld
Carl Fisher
Philip Gittelman
Albert Gottesman
George Gunning
Edward Haiken
Carl Hoffman
Robert Itzkin
Richard Kerner
Marvin Lebow
Marvin S. Lerner
Spencer Levey
Irwin List
Edward Merz
Doris Miller
Herbert Nager
Myron Peikes
Richard A. Regan
Albert Reisman
Steve Schatt
Jerome Siegel
Arthur Simons
Marvin Small
Jim Souvelekis
Sandra Starkman
Martin R. Towey
Eric Weiss
David Wolsk
Joan Zalinsky

1

Introduction

This report covers the fourth of the annual studies of New York television that have been conducted since 1951. This study, carried out during the week of January 25 to 31, 1954, continued the practice of analyzing the format and content of every minute of commercial television originating from transmitters in metropolitan New York during the study week.

In brief, the television programs were monitored by college students who used specially constructed log sheets and stop watches to classify the programs (drama, variety, news, etc.), to time advertisements and public agency announcements, to record the frequency and context of violence shown, and to record the form--live or recorded—of the program. A full explanation of the techniques of the 1954 study is contained in the monitor's manual, Appendix A of this report.

Revisions in Monitoring Techniques.

One of the objectives of the 1954 study was to obtain information comparable to that reported in previous studies. For the most part, this objective was accomplished. However, some changes in techniques were adopted to facilitate the collection and analysis of data so that an earlier publication date for this report could be met. In brief, the following major changes over past procedures were incorporated in the 1954 study:

1) A minor revision of the program classification scheme was made. In the old classification scheme, many program classes were repeated to take into consideration the intended audience of the program. For example, there were several classes of variety: one for general audiences another for domestic audiences and a third for children.

In the new classification scheme, all such duplicated program classes were consolidated. Then, as a separate piece of information obtained for all classes of programs, the apparent intended audience (i.e., general, domestic or children) was noted during the monitoring of the program. Also, several new classes were added to handle new program types observed during pretesting procedures. The new program classification scheme is included in the monitor's manual, Appendix A.

2) Only information to be reported was collected. In past years, monitors were required to record much information that never found its way into a report. In the 1954 study, the information to be reported was first selected, and then a log sheet was designed upon which this information could be recorded efficiently. This sheet collected only information comparable to that in previous reports and to be used in the final report of the 1954 study. A sample copy of this sheet appears with the monitor's manual, Appendix A.

3) Monitors were given greater responsibilities. We judged that greater accuracy of monitoring could be obtained by making as many decisions as possible during the program. Then, if uncertainties arose, monitors and supervisors could confer while the program in question was still before them. All initial program classifications were made by the monitors with the assistance of supervisors.

4) Accuracy of timing was improved. Stop watches were used to time all advertising to the nearest tenth of one minute.

5) A more direct approach to the timing of secondary advertising was used. In previous years, an indirect estimate of secondary advertising time (cf. Chapter 5 for definitions) was used. This was replaced in 1954 with a direct timing of such material.

6) Monitors worked in teams of two per channel. In addition to reducing the amount of information collected, a further precaution against errors was taken in 1954 by assigning two monitors to each channel at all times. In this way, monitoring duties were divided so that, for example, one monitor recorded advertising time.

A further advantage in the use of two monitors per channel came from the cross-stimulation between team members. Supervisors frequently heard a monitor asking his partner, "Did you get that violence?" or, "Isn't that a secondary advertisement in the background?"

7) All data were punched into IBM cards and analyzed by machine. By using a carefully planned log sheet, the data from the study were logged in

a convenient form for transfer to IBM cards. All major analyses were then rapidly made on tabulating machines.

8) The study week was changed. Still another deviation from past practice occurred in the selection of the date for the 1954 study. In past years, the data were collected in the week of January 4-10. In 1954, it was done the last week in January. Unless one wishes to assume that past studies cannot be generalized beyond the particular week studied, the shift in date should have little bearing upon the comparability of the studies. The reader should understand, however, that all the studies of New York television conducted to date are only representative of midwinter programming; they do not take into account seasonal variations in the amount of sports programming or the summer absences of some "name" programs.

Revisions in the Report Format.

The reader who is familiar with past reports will find considerable changes in the organization of the present report. The authors are indebted to the members of the National Association of Educational Broadcasters Research Committee for many suggestions incorporated in the format of the 1954 report. An ever-present difficulty in writing such a report as this stems from the multiplicity of purposes to which its contents may be put. Not all readers will be interested in the same aspects of New York television, nor will all share the same degree of interest in fine detail. Obviously, it is impossible to satisfy all needs and interests in a report whose complication is restricted by matters of both cost and time. As a compromise, this report has abstracted from the fine details of the 1954 findings those highlights likely to be of widest interest, and has discussed and illustrated those points in the five chapters to follow. Generous use has been made of graphic material to aid the reader in visualizing the 1954 results and their differences from findings in previous years. A minimum of tabular data will be found in the discussion.

For the reader whose interests go beyond an overview of the findings, frequent reference is made in the discussions to detailed tables included in this report as Appendix B. Even in these tables, however, it often has been necessary to restrict attention to selected aspects of the data accumulated in the four annual studies. In most cases, these selections were made in previous reports and have been continued here.

Some Preliminary Definitions.

The timing and content analysis of all programs was done in terms of the program unit. The program unit includes all of the material contained between the opening of one program and the beginning of the program which follows it; it thus includes the contents of the station break which follows the program. Some exceptions to this rule are noted in the monitor's manual. Thus, the amount of time charged to a particular class of program also includes the time found in station breaks associated with this class of program. For most programs, this constant additional time is negligible. It should be noted, however, that station break time is proportionally larger for very brief programs, such as five-minute weather or news programs, than it is for the typical 15 or 30 minute program.

The program classification scheme makes possible a highly reliable categorization of the program units in terms of the predominant content of the program. Some programs (i.e., program units) were subdivided to make possible more appropiate classification of their content. For example, some programs contained some drama, some information, and perhaps some other type content; such programs were broken into homogeneous units for purposes of classification rather than trying to fit one class to the entire unit.

The program classification scheme has a hierarchy of classification levels within it. The broadest level takes into account three major program types: entertainment, information and orientation. Each of these types is subdivided into classes; e.g., entertainment type programs include the classes of drama, variety, music, etc. Some classes are further divided into the finest level of classification, sub-classes; drama, for example, has sub-classes of action drama, comedy drama, and so on. The reader should refer to the monitor's manual, Appendix A, for the definitions of the various classes and sub-classes of programs. Note that the code numbers assigned to the classes make possible automatic differentiation among levels of classification, and of different classes within levels, when analyses are made on tabulating machines.

With these few definitions, the reader should be able to proceed to the discussions in the following chapters. Where further definitions and descriptions of techniques are required, they are included in the discussion. In any case where the reader feels uncertain of the definitions or techniques discussed in the following chapters, he should make full use of the detailed explanations contained in the monitor's manual, Appendix A.

2

The Programming of New York Television

This chapter presents an overview of the what, when and how of New York television. It discusses program content of New York television and the distribution of this content over the broadcasting day.

A Summary of the Programming of New York Television.

Among the highlights identified in the 1954 study of New York commercial television, a few facts about programming practices can be singled out. For example, total program time for New York TV reached a new high of nearly 663 hours for the week of January 25 to 31, 1954. In making comparisons with previous years, it appears that the program content has begun to stabilize. Entertainment continues to make up more than three-fourths of all program time, and drama programs constitute the largest single class of entertainment. The few changes in 1954 indicate that comedy drama is on the rise, while crime drama and domestic drama appear to be decreasing.

Among the information programs, general information suffered a relative decrease in 1954. News programs of all kinds seem to be at a stable level. Religious programs show slight gains.

Programming practices analyzed for content of the various time segments of the broadcasting day show entertainment programs making proportional increases in program time during the domestic and children's hours, but slightly below previous levels in the adult and late hours. By contrast, the domestic and children's hours have smaller proportions of information and orientation programs, while adult and late hours have gained in these program types. Lastly, increases in program time from network stations coupled with decreases in total time from independent stations have caused the proportion of live programming, as compared with recorded material, to increase in 1954.

Total Program Time.

During the week of January 25 to 31 1954, 62 hours and 46 minutes of New York television were broadcast, an increase of eleven hours in total program time over the week of January 4 to 10, 1953.

Following a convention adopted in previous years, the broadcast day has been divided into four time segments for purposes of analysis, as follows:

	Weekdays	Saturday and Sunday
Domestic hours	Sign-on to 5 P.M.	none
Children's hours	5 P.M. to 7 P.M.	sign-on to 7 P.M.
Adult hours	7 P.M. to 11 P.M.	7 P.M. to 11 P.M.
Late hours	11 P.M. to sign-off	11 P.M. to sign-off

As shown in Figure 1, the domestic hours still contain nearly a third of the week's TV broadcasting time, even though there has been a slight decrease in program time during these hours. Children's hours in 1954 have lengthened by 825 minutes over 1953; this trend is wholly accounted for by earlier sign-ons on Saturday and Sunday. Adult hours are 48 minutes short of the full capacity level reached in 1953, and late hours are 348 minutes longer than in 1953.

Figure 2 shows that the network stations (WCBS-TV, WNBT, WABD, and WABC-TV) have all added to their total weekly broadcasting time, while two of the independent stations (WPIC and WOR-TV) have cut back their broadcasting activities. The weekly gains made by the network stations amount to an average of nine hours each. Of the independents, WOR-TV shows the greatest change in weekly program time with slightly more than a 28 hour reduction since 1953. The fact that WOR-TV now signs on later in the afternoon accounts for a part of the decrease in program time during the domestic hours; and their earlier sign-off in the evening, which occasionally occurs before 11 p.m., caused the program time in the adult hours to fall short of full capacity by 48 minutes in 1954.

Programming on New York Television.

Before discussing the content of New York television, we must make several important points clear to the reader.

1. Above all, the reader must recognize that this study has sampled New York television, and the many cautions recommended to those who deal with sampling studies in general apply fully to this particular study. At best, this report is based on a sample of the winter programming of New York television. This fact imposes some obvious limitations upon the extent to which this information applies throughout the year. As one example, we know from similar studies conducted in summer months that more time is devoted to sports events and sports news in summer than in winter, and that fewer "name" shows appear during the summer.

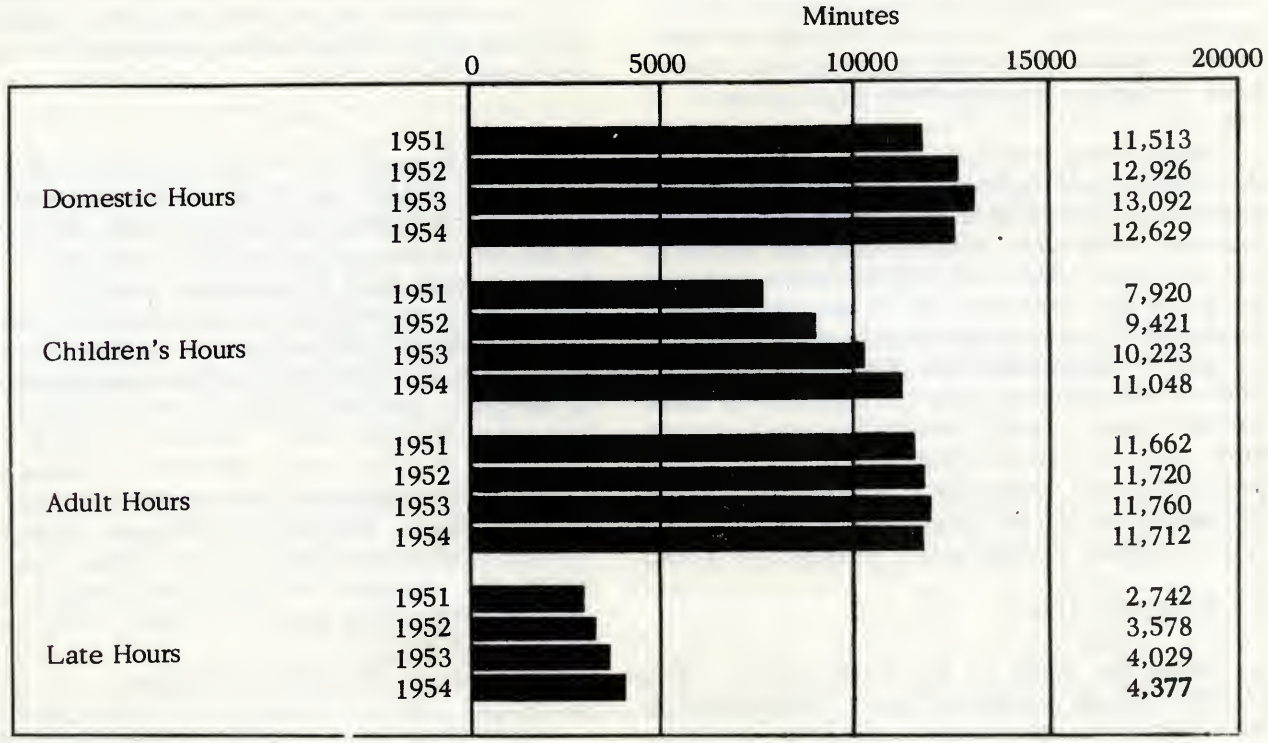
2. Since this report discusses a sample of television programming, it is safe to assume that repeated samplings of New York television would reveal many minor differences when comparisons are made with the 1954 study and with studies from previous years. This fact, of course, is due to the normal variations in programming that occur from day to day on television. For example, the "late-late" shows may contain a few more comedy dramas during one sample week than during another. For this reason, some obtained differences among samples can be written off as chance variation.

3. It is also true that one might find some real differences in programming among repeated samplings of New York television. Such would be the case if a certain program were added to the program schedule as a regular daily or weekly feature. The problem, of course, in comparing findings from one sample with those from another is to single out the real differences from among those that are due to chance factors. The statistician attempts to solve this problem by comparing each difference with the magnitude of difference that would be expected by chance (sampling fluctuation) alone. Of necessity, the precision to be gained from such tests was sacrificed, and arbitrary rule-of-thumb criteria are used in discussing trends in this report. The reader thus should be warned that, from a statistical point of view, the trends noted in the report may not all be "real."

4. Finally, it should be noted that we make no attempt in this report to gauge the importance of the facts about the programming of New York tele-

Figure 1

NEW YORK TV: TOTAL WEEKLY PROGRAM TIME,
BY TIME SEGMENTS, 1951-1954

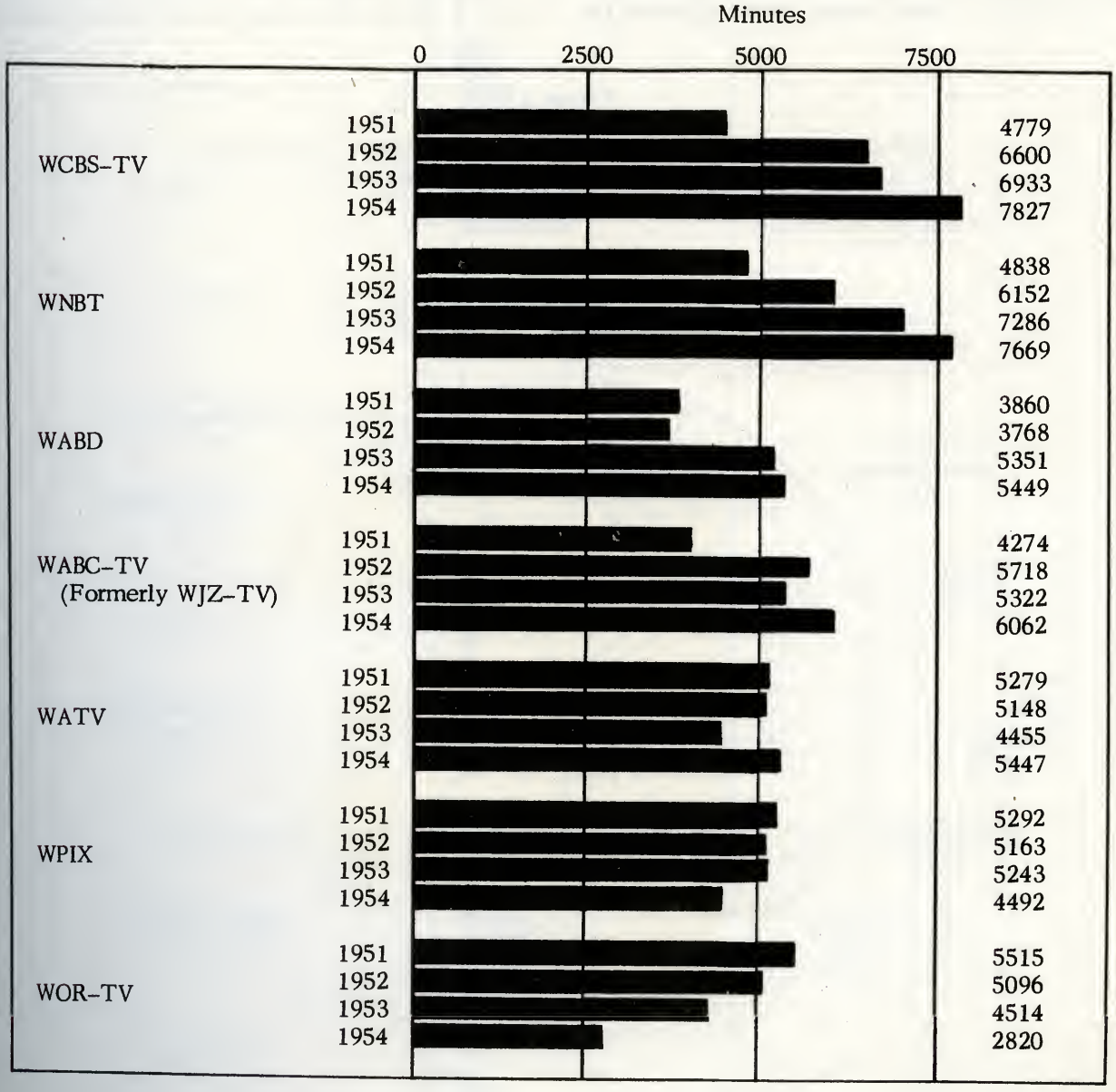


vision. In this report, as in those from previous years, attention is directed to the quantitative aspects of programming—how much of this type program, or how much change since 1953? We have consistently chosen to avoid such questions as those which deal, for example, with the importance of per cent of crime drama.

Similarly, the quantitative rather than the qualitative aspects of trends in programming have been emphasized, and emphasis has been given only to such changes as we have judged to be substantial. In some cases, therefore, a trend that has been discounted for quantitative reasons may have some importance from the point of view of its content. For example, a one hour weekly program might fill a very important need—say, in discussing public issues—but the addition of such a program might be overlooked since it represents a change of only a fraction of one per cent of total time. For this reason, the reader more than casually interested in programming trends is invited to give careful attention to Table 1, Appendix B, which presents comparable programming data for the years 1951 to 1954.

Figure 2

NEW YORK TV: TOTAL WEEKLY PROGRAM TIME BY STATIONS, 1951-1954



Programming information for week of January 25 to 31, 1954, has been abstracted from Table 1 and graphically presented in Figure 3. Here we see that 77.7 per cent of the weekly total program time was devoted to entertainment-type programs in 1954, 17.4 percent was given to information-type programs, and 4.9 per cent was in orientation-type programs. This apportionment of weekly total program time is almost identical to that found in 1953.

Table 1, Appendix B, reveals that few major changes have occurred in the programming of the various classes and sub-classes of programs within the three major types. As a general statement, it can safely be said that New York television programming has stabilized during 1953 and 1954.

Among the entertainment-type programs, we find in Figure 4 that drama again accounts for nearly half (46.2 per cent) of the total weekly program time in 1954; and, once more, the three big sub-classes of drama are comedy (11.1 per cent), crime (13.5 percent), and western drama (7.1 percent). Among these three sub-classes of drama, only the proportion of total time in comedy drama has shown a substantial change by gaining slightly more than five per cent since 1953. Crime drama is down nearly two per cent, while western drama has remained steady.

Among the other sub-classes of drama which when taken together make up 14.5 per cent of total weekly program time, there is evidence that the kinds of drama known as "soap operas" constitute a smaller proportion of total program time in 1954 than in 1953. For example, non-serial family relations drama occupies only 0.8 per cent in 1954 as compared with 3.1 per cent in 1953 and 4.0 per cent in 1952; serial domestic drama

Figure 3

THE DISTRIBUTION OF TOTAL PROGRAM TIME ON NEW YORK TELEVISION, JANUARY, 1954

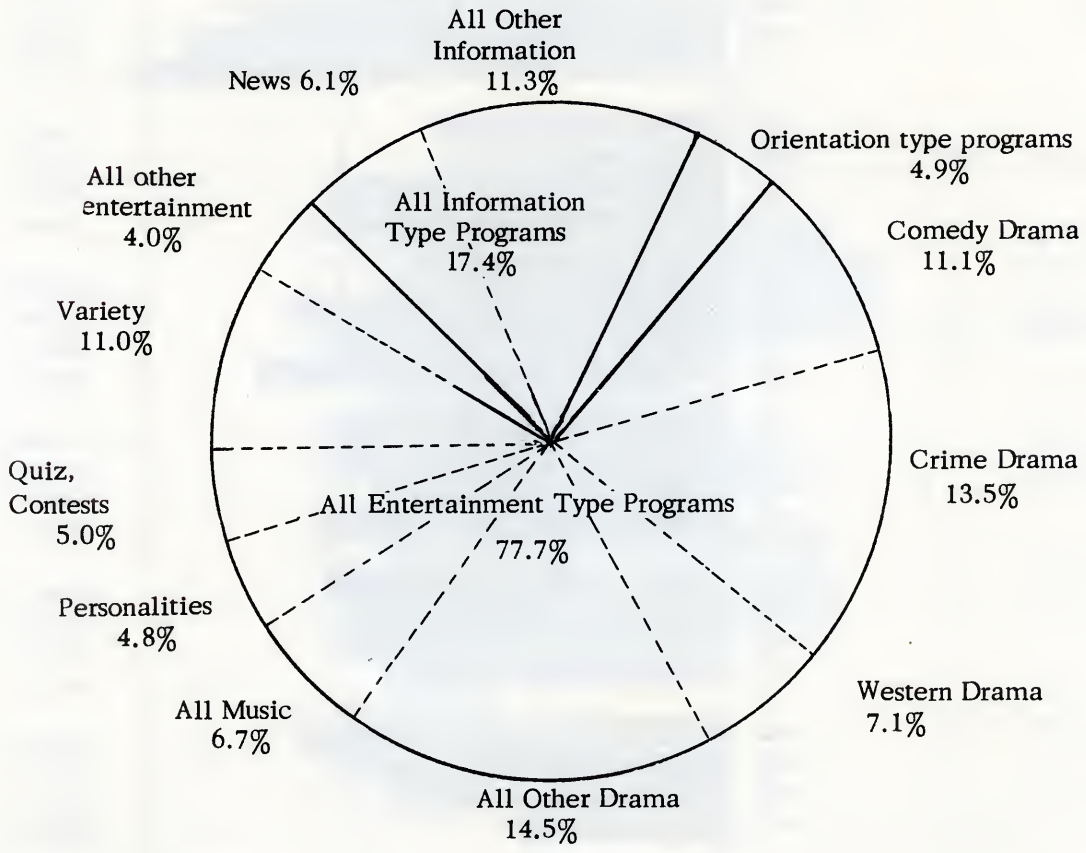
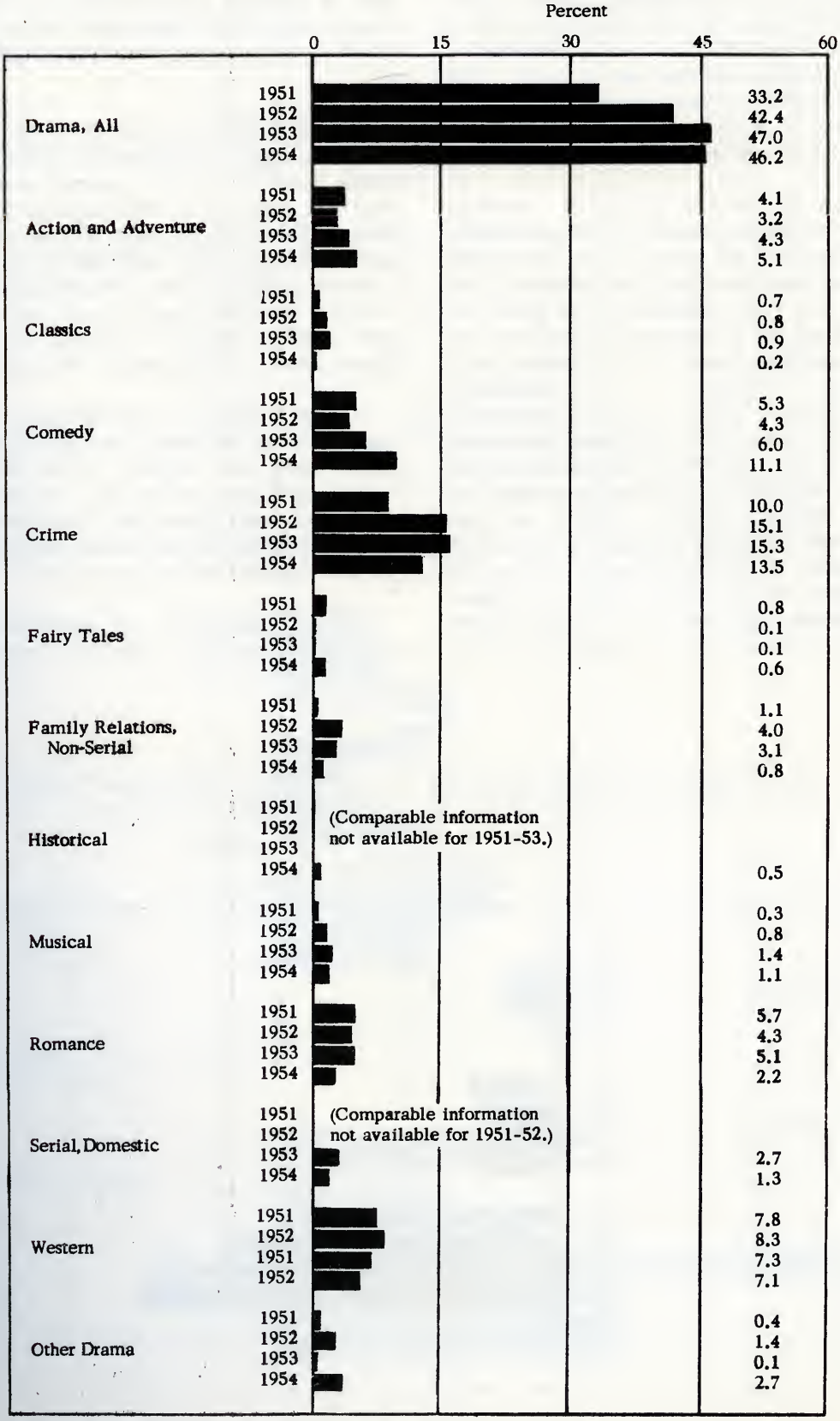


Figure 4

NEW YORK TV: THE PROPORTION OF WEEKLY TOTAL PROGRAM TIME DEVOTED TO VARIOUS SUB-CLASSES OF DRAMA



has dropped from 2.7 per cent of total program time in 1953 to 1.3 per cent in 1954; and romance drama makes up only 2.2 per cent of total program time in 1954 as compared with 5.1 per cent in 1953. Most of the remaining sub-classes of drama—action and adventure, classics, fairy tales, historical drama, and musical drama—show little change since 1953 in the proportions of total program time accounted for by each. The catch-all sub-class of "other" drama, which makes up 2.7 per cent of total weekly program time in 1954, is up 2.6 per cent over the 1953 figure.

For reasons discussed in Chapter 1, monitors indicated the intended audience (domestic, children, or general) of all programs as a step separate from the classification of the program. The primary cues for this judgment came from the actions and words of the performers, and from the mentions of specific groups by the program announcer; e.g., "Ladies,. . ." (a "domestic" program), or "Hey, kids, . . ." (a children's program). In previous years, the distinction among the various intended audiences was accomplished by having a duplication of program classes for the different audience groups. That is, in 1953 and earlier years, the program classification scheme included a class of general drama, a class of domestic drama, and a class of children's drama. Not all subclasses under any one of these classes was duplicated in the other two classes, however. For this reason, it is difficult, and perhaps not completely justifiable, to compare the various intended audiences in 1954 with those from previous years. However, Table 1 in the Appendix does show the intended audiences under each type and class of program for the years 1951 through 1954; where comparable data could not be found or reconstructed, an appropriate notation has been entered.

Figure 5 shows that about the same proportion of total program time in 1954 was judged to be drama intended for the general audience as in 1953 (37.8 per cent as compared with 37.3 per cent). Only 1.6 per cent of total program time in 1954, as against 5.8 per cent in 1953, was made up of drama for domestic audiences, but drama for children increased from 3.9 per cent of total program time in 1953 to 6.8 per cent in 1954—a figure closer to that found in 1951 and 1952.

Figure 6 shows the proportion of total weekly program time devoted to entertainment type programs other than drama. As in previous years, variety programs are second to drama in the proportion of total broadcast time found in them, and this proportion has varied slightly around 11 per cent during the past three years.

Music programs of all kinds have shown a gain of 2.3 per cent since 1953 and now account

Figure 5

NEW YORK TV: PROPORTION OF TOTAL WEEKLY PROGRAM TIME DEVOTED TO DRAMA FOR VARIOUS AUDIENCE GROUPS

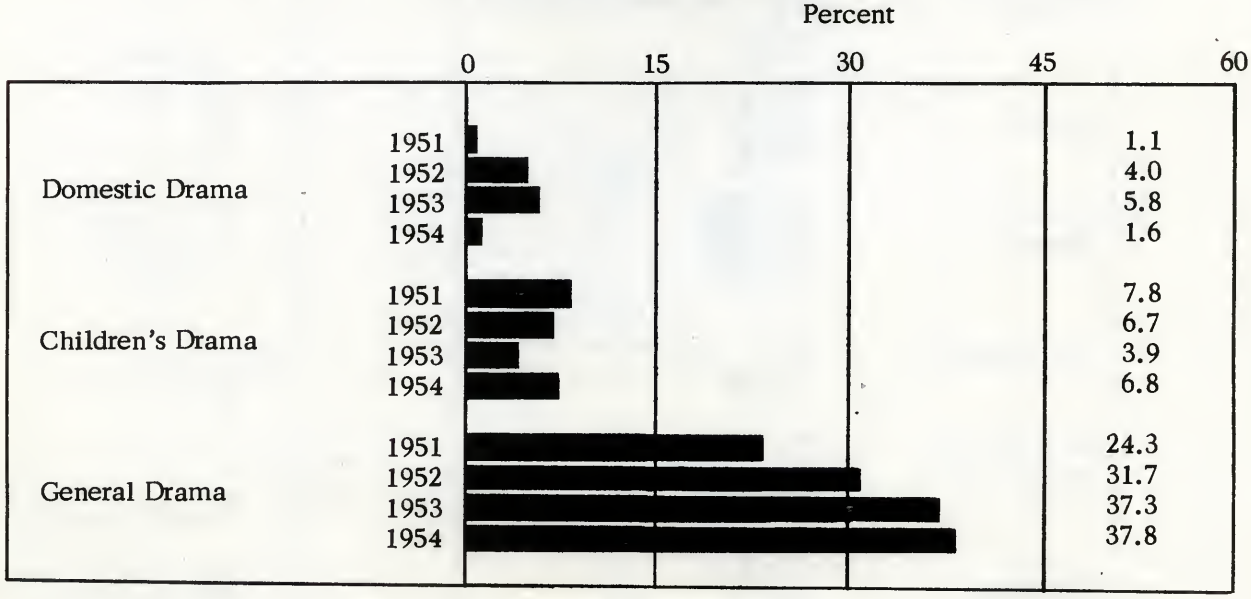
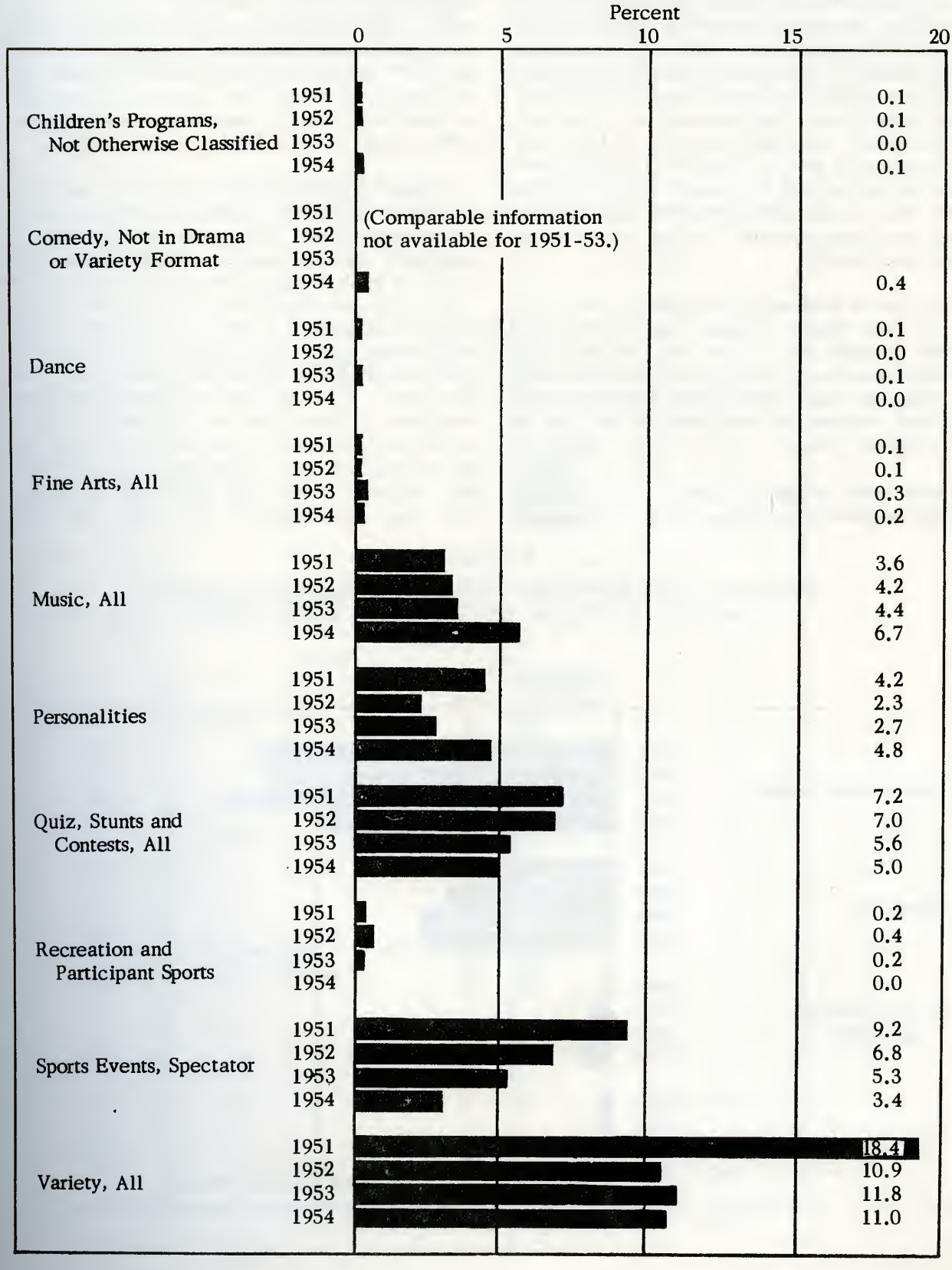


Figure 6

NEW YORK TV: PROPORTION OF TOTAL WEEKLY PROGRAM TIME IN ENTERTAINMENT TYPE PROGRAMS OTHER THAN DRAMA



for 6.7 per cent of all program time. Table 1 in the Appendix shows that a large part of this gain was made in the sub-class of music and patter (formerly made up in part of "house wives' music").

Two classes of entertainment-type programs have shown slight but steady downward trends over the four years: (1) quiz, stunt and contest programs are now down to 5 per cent of total program time, and (2) spectator sports have dropped to 3.4 per cent of total time. The decrease in 1.9 per cent of total time in spectator sports since 1953 may be a function of the fact that the 1954 study was conducted at the end of January, while previous studies were conducted during the first week of January and thus contained the last of the many holiday sports events.

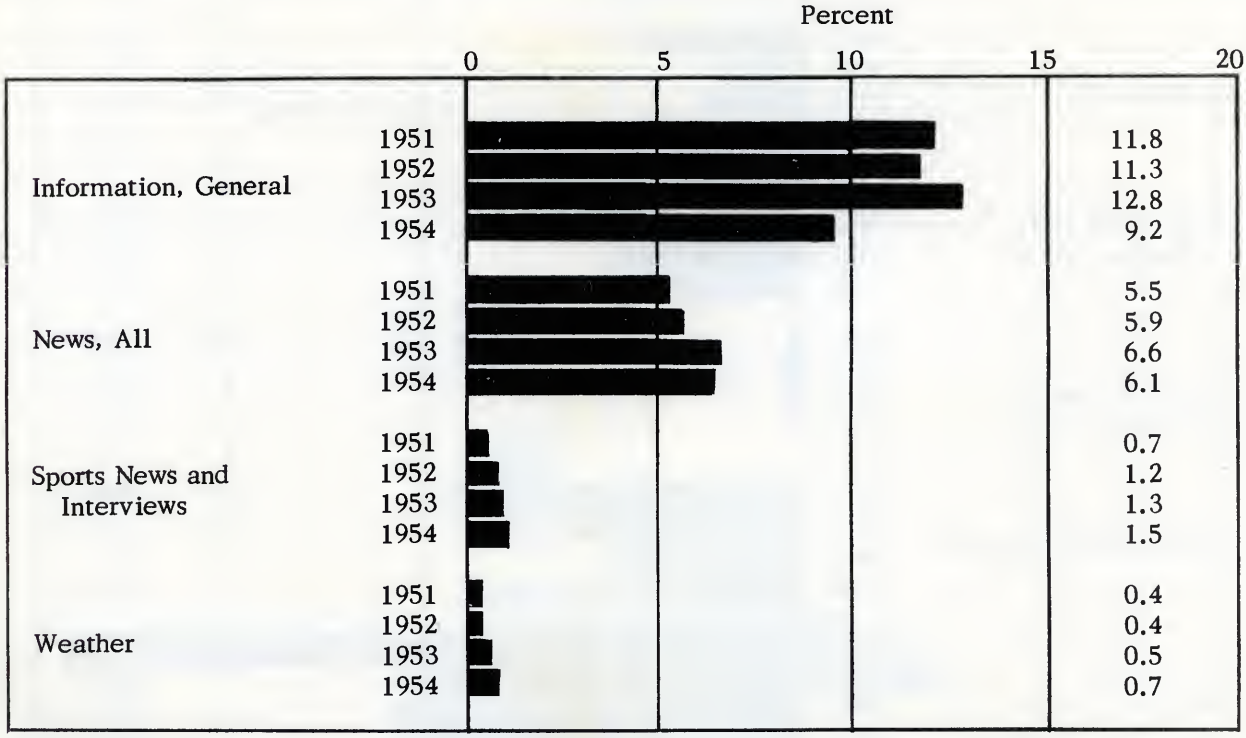
The class of personality programs gained 2.1 per cent of total weekly program time since 1953, and now accounts for 4.8 per cent of total time. All other classes and sub-classes of entertainment type programs have shown little variation since 1953, and account for less than one per cent of total program time.

Recall from Figure 3 that 17.4 per cent of the total program time during the week of January 25 to 31, 1954, was made up of information type programs. Figure 7 reveals how much of the total weekly program time was found in the various classes of information programs. In 1954, general information programs comprised 9.2 per cent of total program time—a drop of 3.6 per cent since 1953. News programs have remained at about the same level and account for 6.1 per cent of total time in 1954. Sports news and weather programs have also remained steady over the past few years, and account for 1.5 and 0.7 per cent of weekly program time, respectively, in 1954.

Figure 8 presents a more detailed analysis of the class of general information programs into its various sub-classes. Among the general information programs, cooking programs account for the largest share of total program time with 2.1 per cent in 1954, a slight drop since 1953. The next largest sub-class of general information is that of "other" information with 1.8 per cent of total time. This group of programs has not fluctuated greatly over the years. The sub-class of personal care shared less total program time in 1953 and 1954 than in previous years, and now accounts for 1.5 per cent of all program time. Shopping and merchandising programs have also decreased in the last two years as compared with 1954 and 1952,

Figure 7

NEW YORK TV: PROPORTION OF TOTAL WEEKLY PROGRAM TIME IN VARIOUS CLASSES OF INFORMATION TYPE PROGRAMS

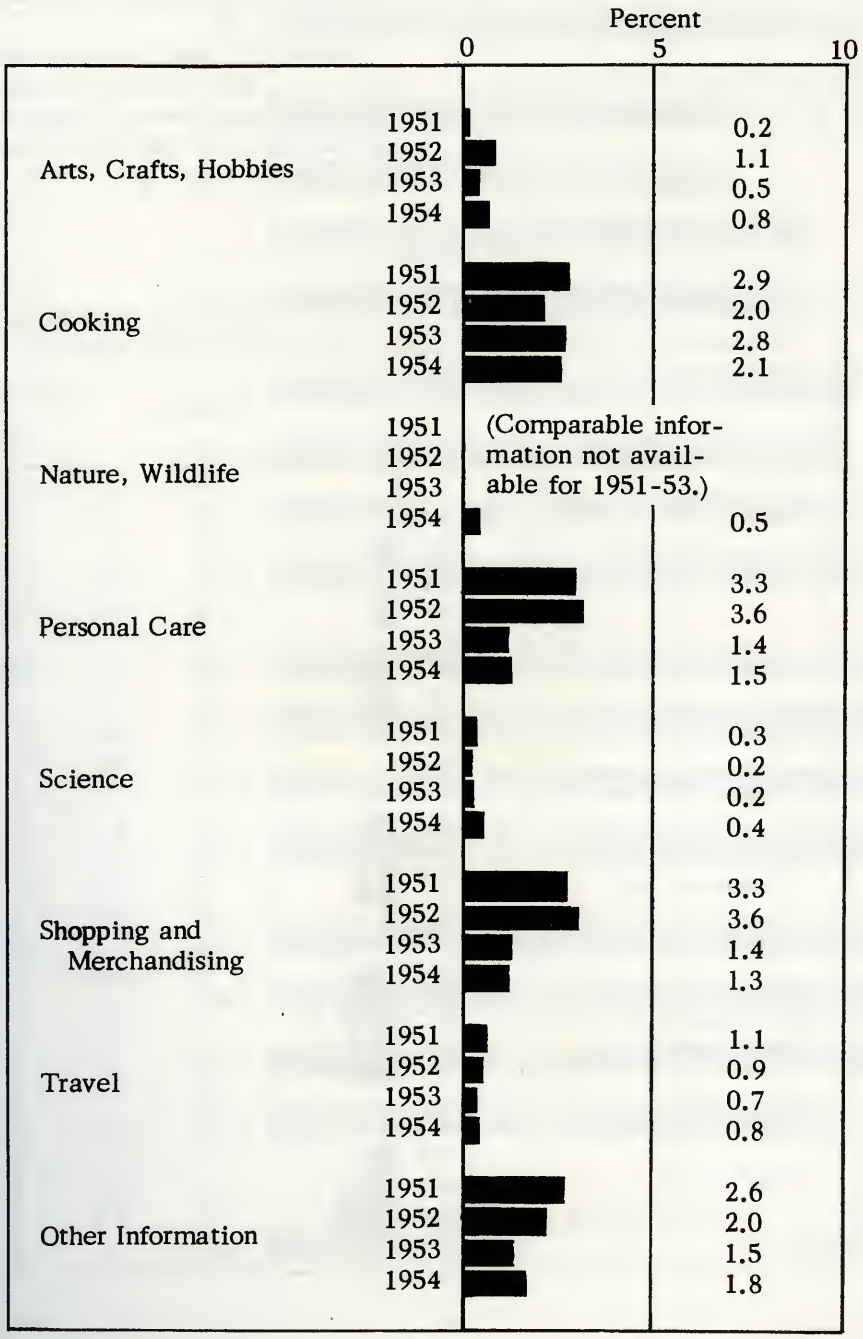


and now account for 1.3 per cent of total program time. The sub-classes of arts, crafts and hobbies, science, and travel have shown relatively little change over the four years of the studies. The sub-class of nature and wildlife programs was added to the classification scheme in 1954, and has no comparable sub-class in previous years.

The third major type of program material is the so-called orientation programs which account for 4.9 per cent of total weekly program time in 1954. Figure 9 shows how the various classes of orientation-type programs share in the distribution of total program time. Religious programs make up 1.8 per cent of total time in 1954. Not shown in Figure 9 is the fact that Protestant programs

Figure 8

NEWYORK TV: PROPORTION OF TOTAL WEEKLY PROGRAM TIME IN VARIOUS SUB-CLASSES OF GENERAL INFORMATION



alone account for 1.1 per cent of total program time, while Catholic, Jewish and non-sectarian progarms make up the other 0.7 per cent given to religious programs. Another 1.8 per cent of total program time is devoted to public issues programs in 1954; this proportion has changed very little over the four years of the New York studies. A later chapter will discuss the content of these public issues programs in some detail. Public institutional programs have shown a slight proportional decrease and account for only 0.6 per cent of total time. Personal relations programs make up 0.7 per cent of total time and have remained fairly steady in the past three years. As in 1953, no public events programs were monitored this year.

Programs Identified with Educational Institutions.

In 1954, a gain was found in the number of programs associated with educational institutions as shown.

	Number of Programs in:			
	1954	1953	1952	1951
WCBS-TV	5	2	1	0
WNBT	1	0	0	0
WABD	2	2	2	1
WABC-TV	1	1	1	0
WOR-TV	0	0	0	0
WPIX	6	3	3	0
WATV	4	4	6	0
Total	19	12	13	1

Programs in the Various Time Segments.

Figure 10 shows the proportions of entertainment time, information time and orientation time in the domestic hours, children's hours, adult hours and the late hours for the four years of these studies.

Figure 9

NEW YORK TV: PROPORTION OF TOTAL WEEKLY PROGRAM TIME IN VARIOUS CLASSES OF ORIENTATION TYPE PROGRAMS

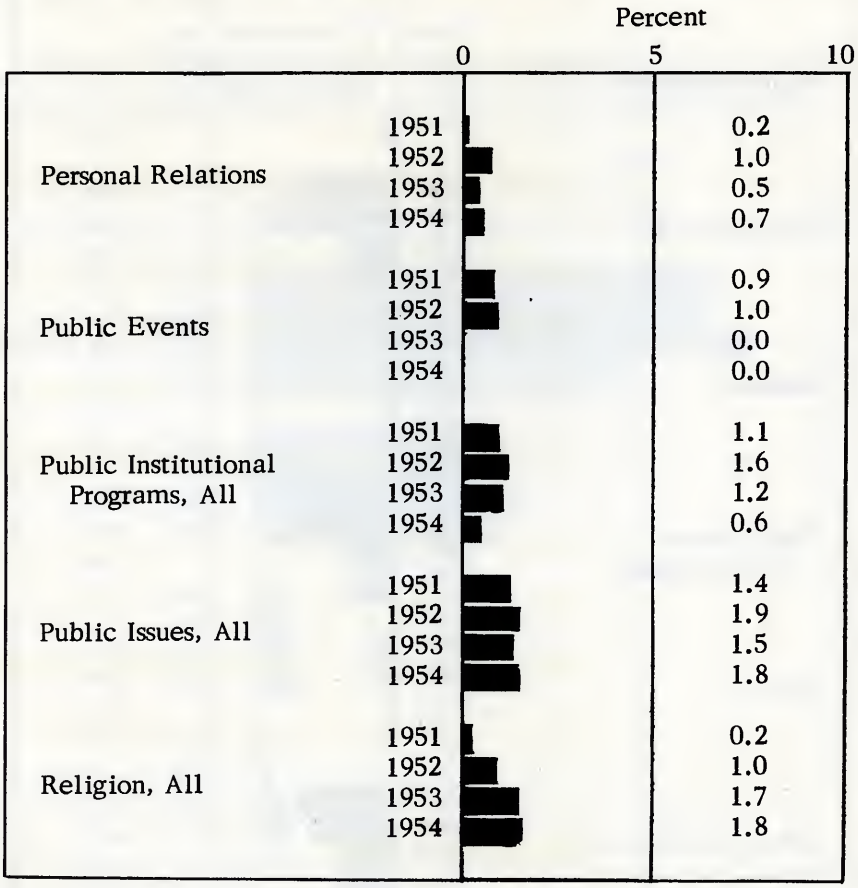
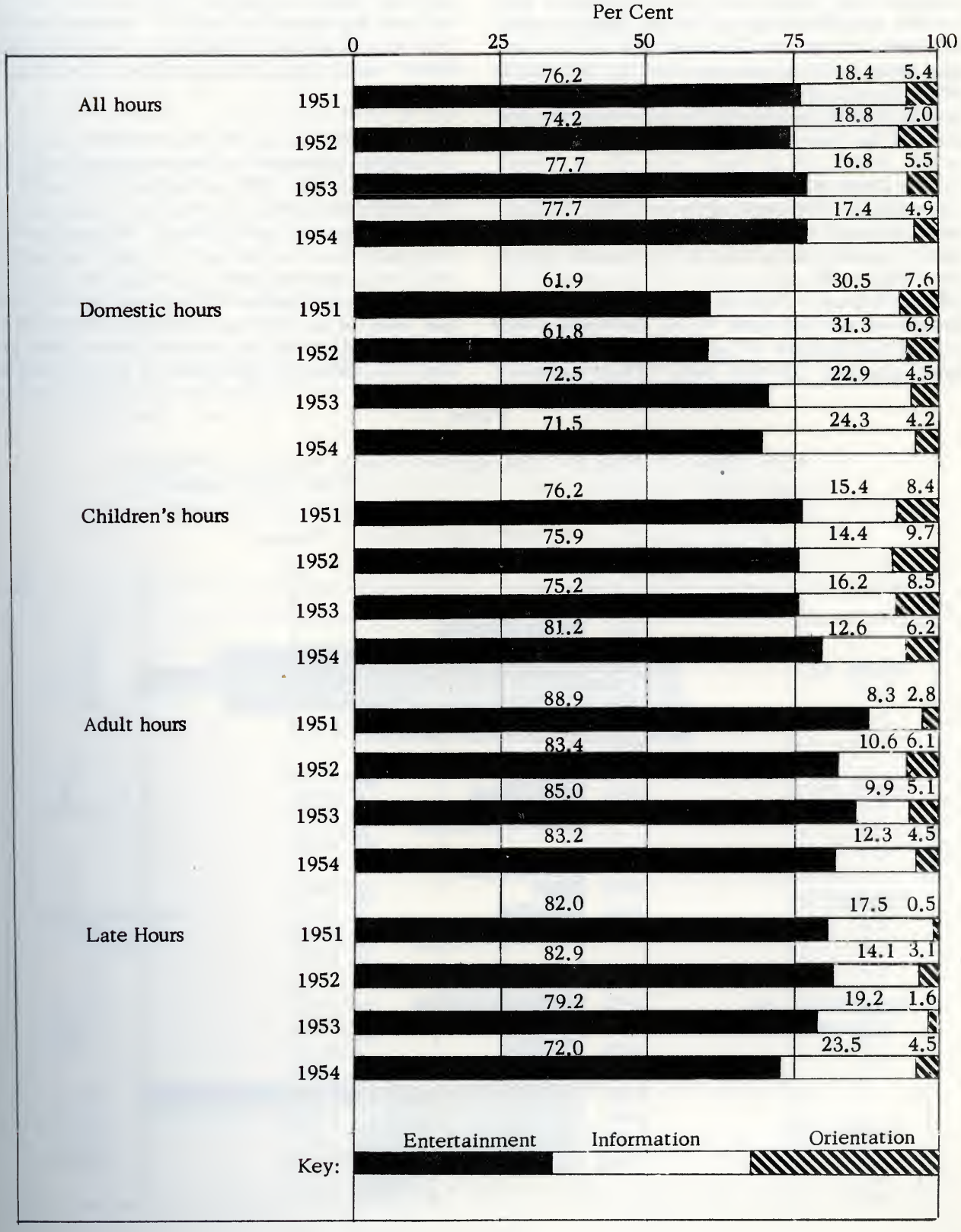


Figure 10

NEW YORK TV: DISTRIBUTION OF TOTAL TIME IN VARIOUS TIME SEGMENTS AMONG THREE MAJOR TYPES OF PROGRAMS



Obviously few variations in the apportionment of program time among the three types of program material are found.

For the domestic hours, entertainment type programs have taken up a greater portion of time in 1953 and 1954 than in the two previous years, and now account for 71.5 per cent of domestic hour time. To compensate for this increase in entertainment programming, proportionally less time is devoted to information and orientation programs in the last two years.

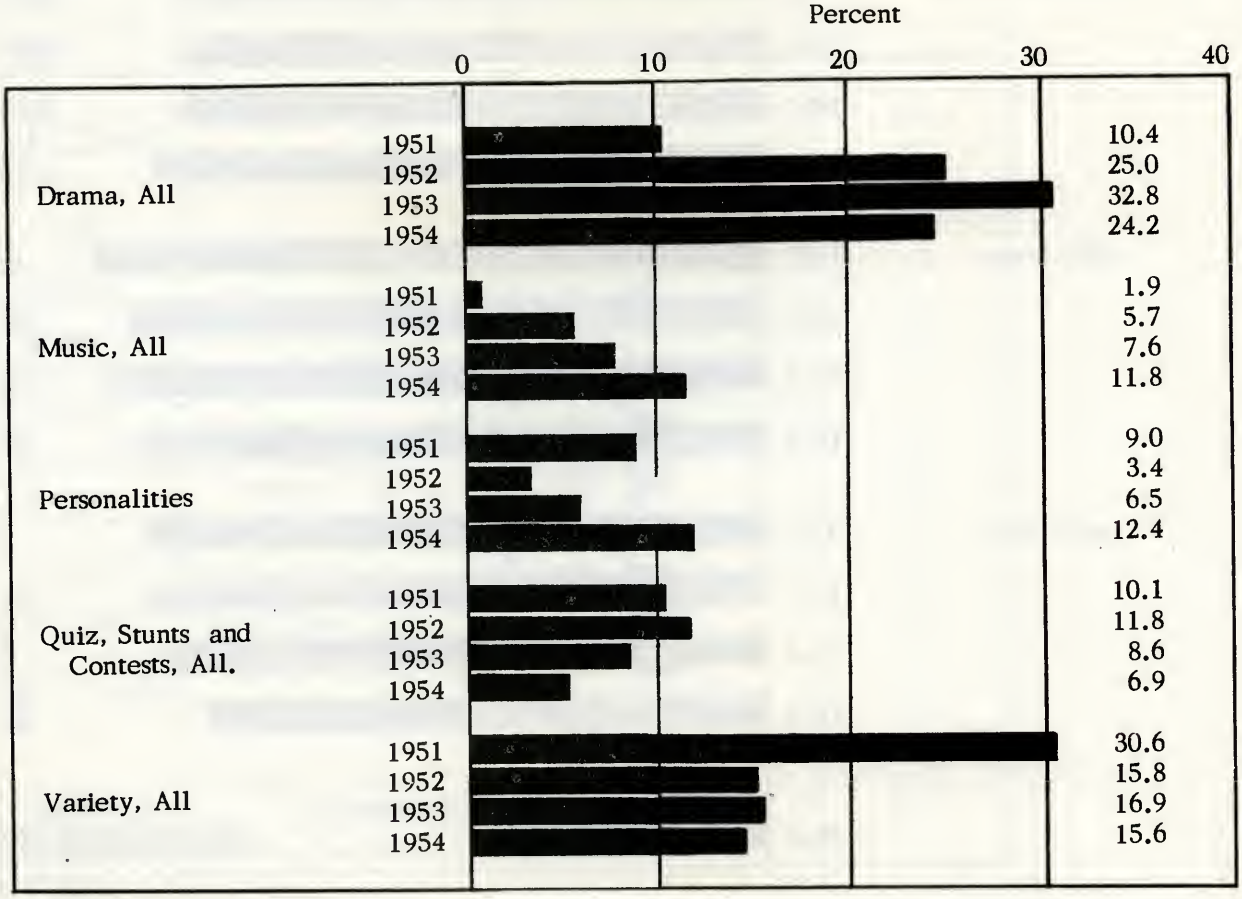
The distribution of children's hours time among the three major types of program material remained fairly constant from 1951 to 1953, but entertainment type programs made a 6.0 per cent gain in 1954 and now account for 81.2 per cent of the children's hours. Since the children's hours begin at sign-on and last until 7 p.m. on Sundays, they include the daytime religion programs and public issues programs for that day. Thus, children's hours lead in the proportion of orientation-type programs.

The adult hours consistently have carried the largest proportion of entertainment type programs, and the figure of 83.2 per cent found for this type in 1954 appears to be typical. Information programs have gained 2.4 per cent in the adult hours, while orientation-type programs have dropped slightly.

The late hours have shown a steady trend toward a smaller proportion of entertainment type programs. In 1954, they lost another 7.2 per cent of entertainment programs, and now contain only 72.0 per cent of such material. Information type programs have gained fairly steadily in the late hours, and in 1954 this time segment contained the largest proportion of information with 23.5 per cent of its time so employed. Much of this information in the late hours consists of shopping and merchandising programs in 1954, which are

Figure 11

NEW YORK TV: THE PROPORTION OF TOTAL WEEKLY DOMESTIC HOUR PROGRAM TIME DEVOTED TO SELECTED CLASSES OF ENTERTAINMENT



leaving the domestic and children's hours in favor of later spots.

Figure 11 provides a closer look at the entertainment-type programming during the domestic hours. Again in 1954, the largest protion of the domestic hours is occupied by drama programs with 24.2 per cent of the segment; this figure is down 8.6 per cent from 1953. Table 2, Appendix B, shows how domestic hour program time is distributed among the various sub-classes of drama. Variety programs make up the second largest proportion of domestic hour time with 15.6 per cent of such time, and have accounted for about the same proportion since 1952, when variety programs in the domestic hours dropped to about half their 1951 level. Music programs and personality shows have made substantial gains in the domestic hours and now make up 11.8 and 12.4 per cent, respectively, of all domestic time. All quiz, stunt and contest programs show a steady decline since 1952, and now account for only 6.9 per cent of domestic hour time.

Figure 12 illustrates the distribution of children's hours among selected classes of entertainment. As in all time segments, drama programs, with 57.2 per cent, constitute the largest proportion of the children's hours; very little change in this proportion has occurred over the years. Table 3, Appendix B, provides a closer examination of all sub-classes of drama in the children's hours. Variety programs continue their upward trend in 1954, and now account for 13.0 per cent of the children's hours. All music programs have had a varied history in the four years of the studies falling from 4.2 per cent in 1951 to a low of 1.5 per cent in 1952, and now once more accounting for 4.2 per cent of the children's hours. Quiz, stunt and contest programs have remained fairly steady, and account for 2.2 per cent of the children's hours in 1954. Sports programs in the children's hours are made up of events shown on Saturday and Sunday afternoons. In 1954, they made up 3.3 per cent of children's hours.

Figure 12
NEW YORK TV: THE PROPORTION OF TOTAL WEEKLY CHILDREN'S HOUR PROGRAM TIME DEVOTED TO SELECTED CLASSES OF ENTERTAINMENT

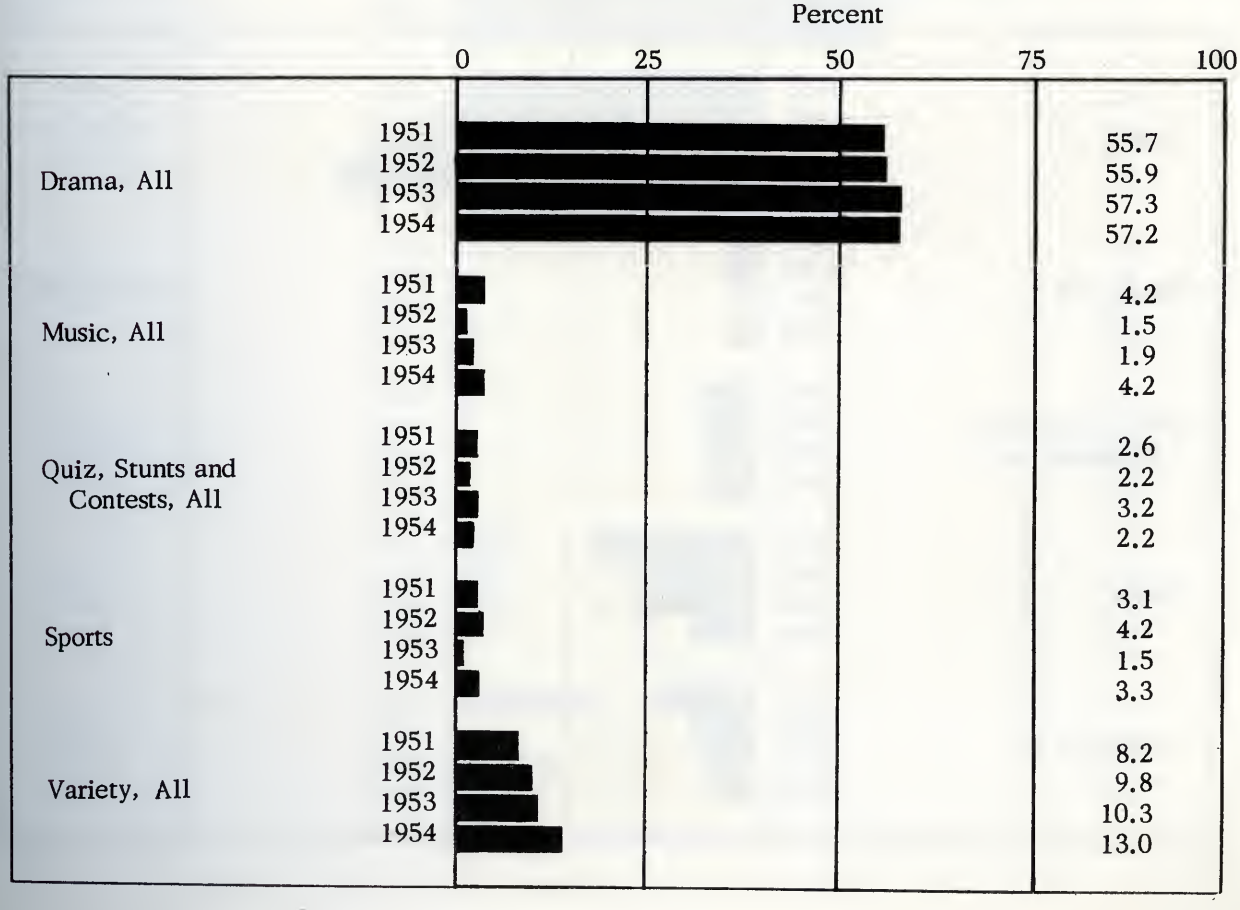


Figure 13 analyzes adult hour programming within selected entertainment-type classes. In the adult hours, drama programs have steadily risen until they now account for 55.5 per cent of the adult hours. Table 4, Appendix B, gives a finer analysis of adult hour programming among the sub-classes of drama. Sports and variety programs have both shown steady declines since 1951, and now account for 7.9 and 5.5 per cent, respectively, of all adult hours. Music programs, which make up 5.6 per cent of 1954's adult hour programming, and quiz, stunt and contest programs, which account for another 7.4 per cent of the current adult hours, have remained fairly steady over the four years.

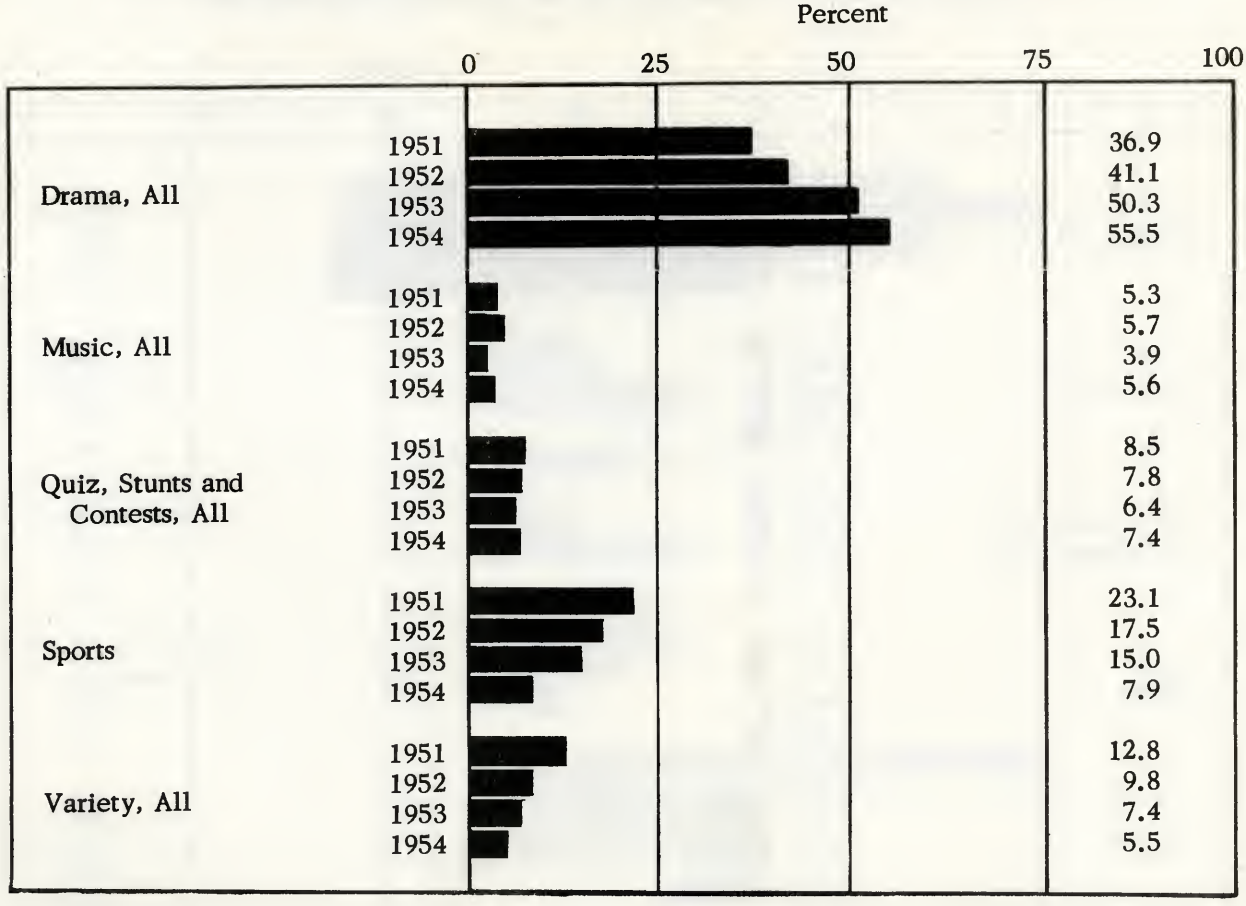
Comparable data from previous years are given for various classes of information and orientation programs in the adult hours in Tables 5 and 6 in Appendix B.

Figure 14 shows that the largest classes of entertainment-type programs in the late hours are drama, with 56.6 per cent, and variety, with 7.6 per cent of all late hour time. The trend for drama in the late hours is clearly downward from the high of 74.0 per cent attained in 1952 when almost three-fourths of the program time after 11 p.m. was made up of cinematic drama. Since 1952 other types of program material, including some variety and personality programs, shopping and merchandising information, and so on, have been injected into the early portions of the late hours. Particularly on the network stations, the "late-late" movies have been moved to midnight or later.

Sports programs (often movies of past events) in the late hours have also declined, as shown in Figure 14. Music programs have remained about the same at the low level of 1.9 per cent of total adult hour time, and quiz, stunt and contest programs occupy a vanishingly small (0.5 per cent) part of the adult hours.

Almost by definition, the various time segments differ in the proportions of time devoted to pro-

Figure 13
NEW YORK TV: THE PROPORTION OF TOTAL WEEKLY ADULT HOUR PROGRAM TIME DEVOTED TO SELECTED CLASSES OF ENTERTAINMENT



grams for each of the three audience groups—the domestic audience, children, and the general adult audience. Table 7 in Appendix B shows the distribution of program time in each time segment among programs for the different audiences.

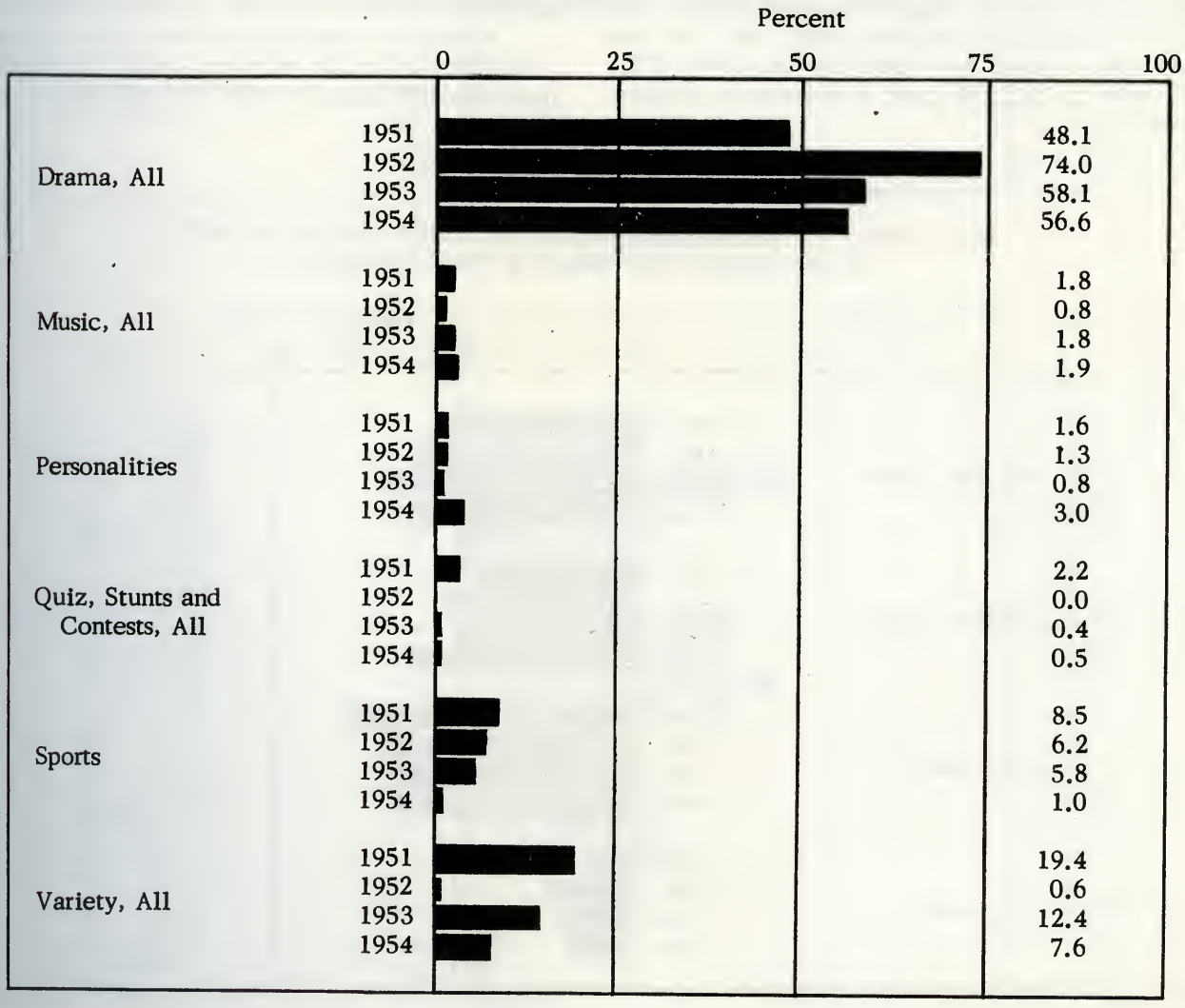
The Distribution of Program Types among the Time Segments.

In the previous section, we have examined some differences in programming among the time segments, and have discussed principally entertainment type programs. Now we shall analyze each of the major types of programs in terms of their distribution across the time segments of the broadcasting day. In interpreting these findings the reader should bear in mind that the time segments are not of equal length; therefore, the proportion of all program time in a particular time segment should be considered when noting the proportion of any given program type contained in that segment.

Figure 14 reveals that about 30 per cent of all entertainment time is found in each of the time segments of domestic, children's and adult hours, and the remaining 10 per cent falls in the late hours. The proportion of entertainment time in the domestic and in the late hours has remained about the same since 1951. The adult hours have steadily been losing their share of all entertainment time, and now contain about nine per cent less than they did in 1951. By contrast, the children's hours have picked up 5.6 per cent of entertainment program time since 1951.

Figure 14

NEW YORK TV: THE PROPORTION OF TOTAL WEEKLY LATE HOUR PROGRAM TIME DEVOTED TO SELECTED CLASSES OF ENTERTAINMENT



Similar data for information-type programs are presented in Figure 16. Since 1951, the domestic hours have lost 12.4 per cent of information program time to other time segments, but still account for 44.3 per cent of all information program time in 1954. The children's hours retreated from a high of 25.0 per cent in 1953 to their former level of 20.1 per cent information programming in 1954. Adult hours have increased their share of the total amount of information time until they now account for 20.7 per cent of such programming. Late hours, too, have increasingly shared in the information time.

Figure 17 shows that the children's hours have garnered the largest share of orientation-type programs—largerly because they include the morning and afternoon programs on Sunday which contain many religious and public issues topics. In 1953, children's hours contained 41.2 per cent of orientation time, but by 1954 this proportion decreased to 35.3 per cent. Domestic hours have steadily lost their share of orientation time, and are currently tied with the adult hours with about 27 per cent of orientation program time. In 1954, the late hours jumped from their previous level of 3.1 per cent to 10.2 per cent of orientation program time.

In Appendix B, Tables 8 through 16 present analyses of the distributions of selected classes of entertainment, information and orientation among the four time segments of the broadcasting day. Table 17 in Appendix B shows how programs for the various audiences are distributed among the time segments. An especially interesting finding illustrated in Table 17 is the fact that programs for the different audiences have shown a return to more appropriate time segments in 1954. In past years, for example, children's programs have slowly dispersed over the various time segments until only 59.4 per cent of them were found in the children's hours in 1953. In 1954, this trend has been reversed, and 80 per cent of the children's programs now are found in the children's hours.

The Form of New York Television Programs.

Since 1952, the monitoring studies of New York television have made a practice of noting whether each program is live or recorded on film. If live, the program is further classified as to whether it is a local or remote production; i.e., whether it is produced in New York or brought in on network cable or micro-wave. In making these classifications in 1954, the principle of pre-

Figure 15

NEW YORK TV: THE DISTRIBUTION OF TOTAL ENTERTAINMENT TIME AMONG THE VARIOUS TIME SEGMENTS

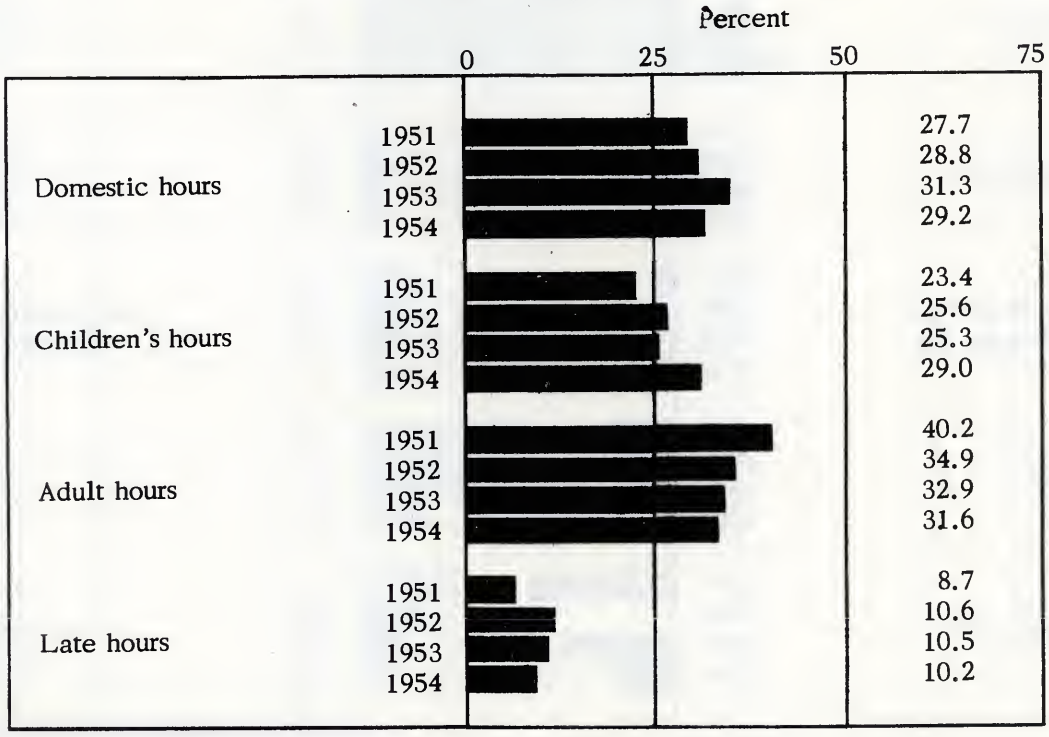


Figure 16

NEW YORK TV: THE DISTRIBUTION OF TOTAL INFORMATION TIME AMONG THE VARIOUS TIME SEGMENTS

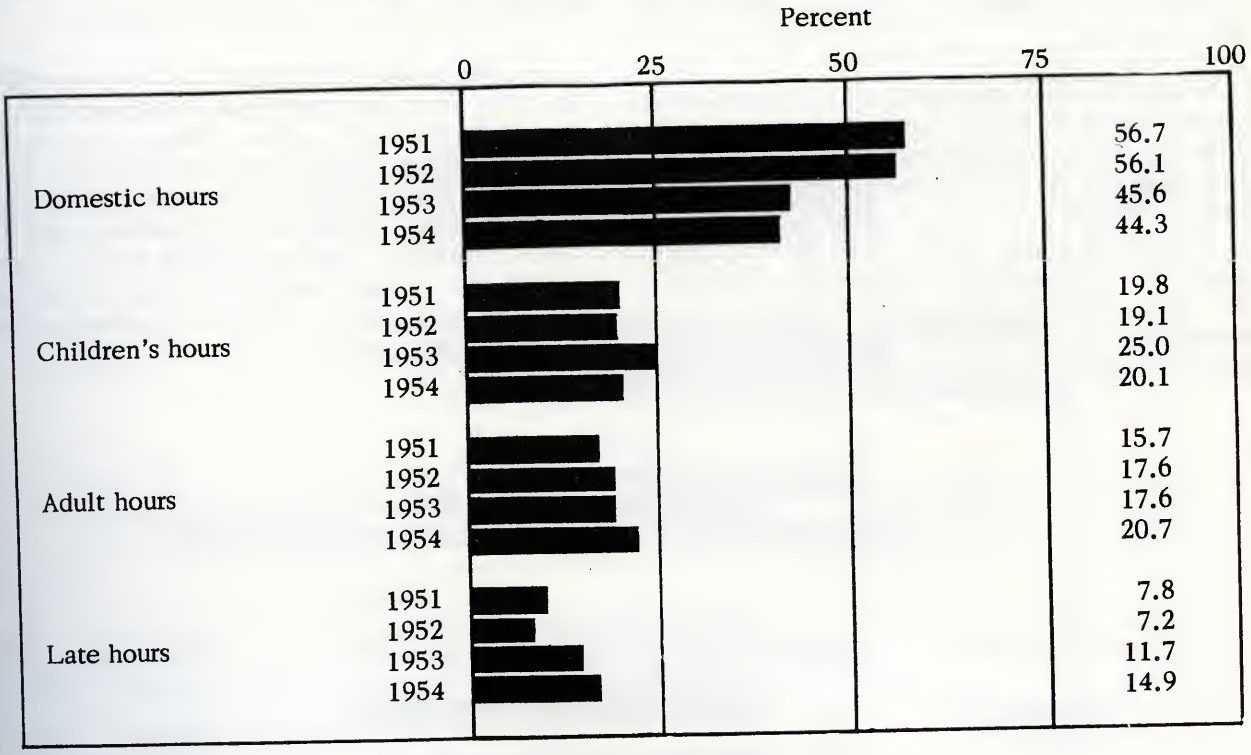
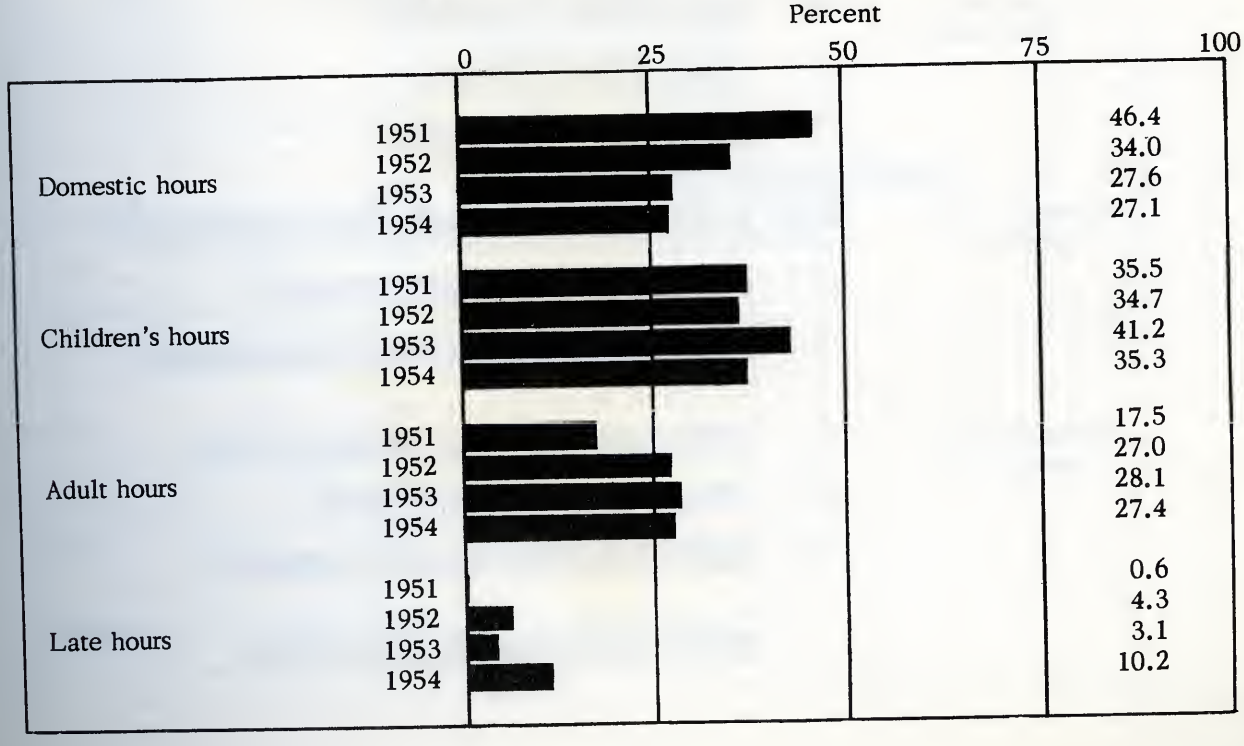


Figure 17

NEW YORK TV: THE DISTRIBUTION OF TOTAL ORIENTATION TIME AMONG THE VARIOUS TIME SEGMENTS



dominance was used. Thus if a program contained some recorded material, but was predominantly live, it was classified as live. With this arbitrary device, news and weather programs were classified according to form for the first time in 1954. For this reason, the amount of live material in information programs will show an increase over previous years.

Figure 18 shows the distribution of program time among the three forms of programs; data are included for entertainment, information and orientation programs as well as for all types taken together. Slightly more live material in all types of programs appeared in 1954 than in 1953. Orientation and information programs both show substantial gains in proportions of live time; as noted above, part of this gain in information type programs is due to including for the first time in 1954 news and weather programs, usually live, in the analysis of program form. Entertainment programs also have increased in live programming by 4.7 per cent. More detailed analyses of program form for selected classes of entertainment, drama, information, orientation are presented in Tables 18, 19, 20, and 21 in Appendix B.

A large part of the gain in live programming in 1954 New York television is attributable to the increases in total program time on the network stations, which largely carry live programs, and the decreases in total program time of the independents, which depend heavily upon recorded material for their programs. The fact that the network stations (WCBS–TV, WNBT, WABC–TV and WABD) carry more live program time than the independents can be seen in Figure 19.

Figure 18

NEW YORK TV: THE PROPORTION OF EACH MAJOR PROGRAM TYPE IN LIVE–LOCAL, LIVE–REMOTE, AND RECORDED FORM

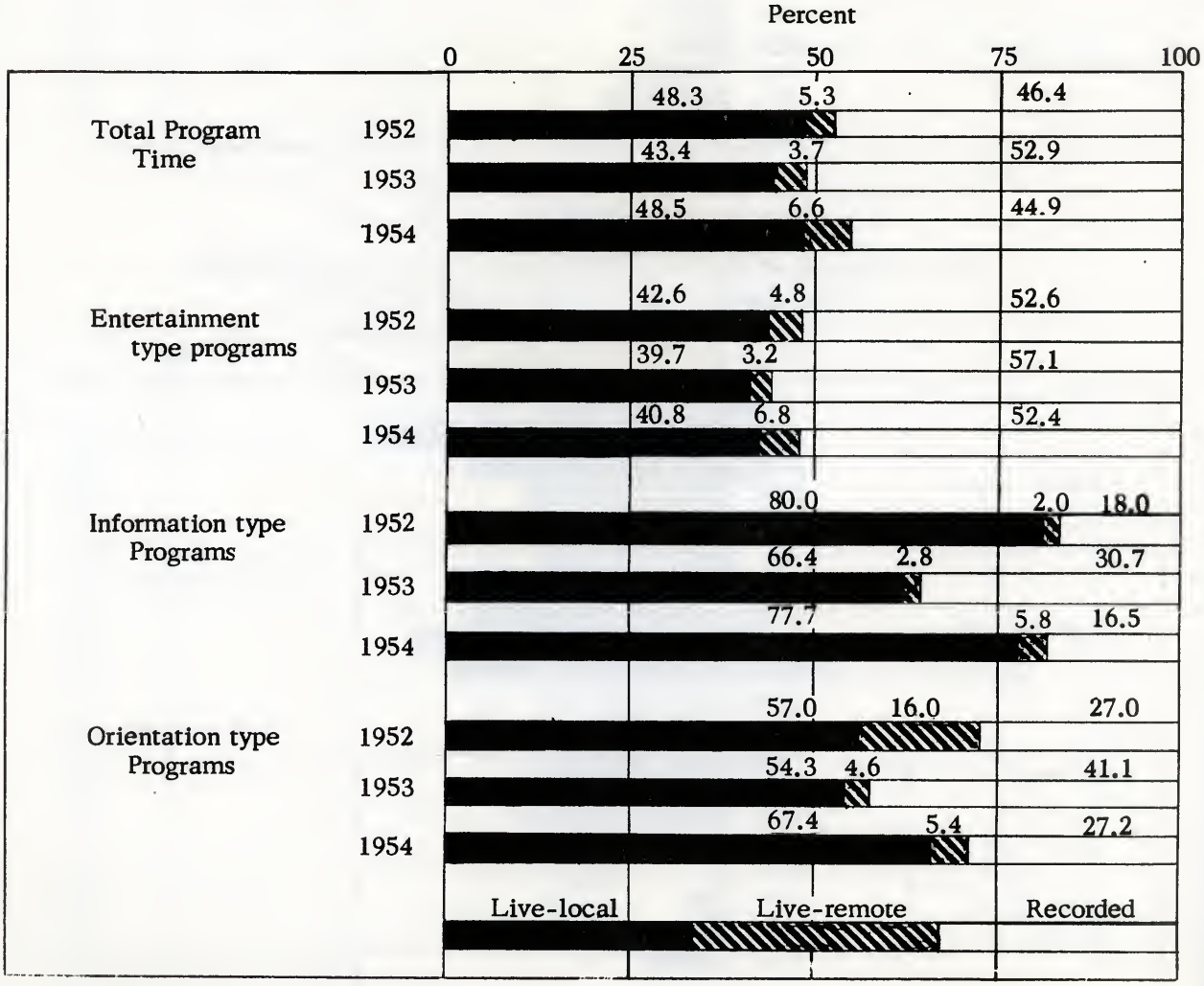
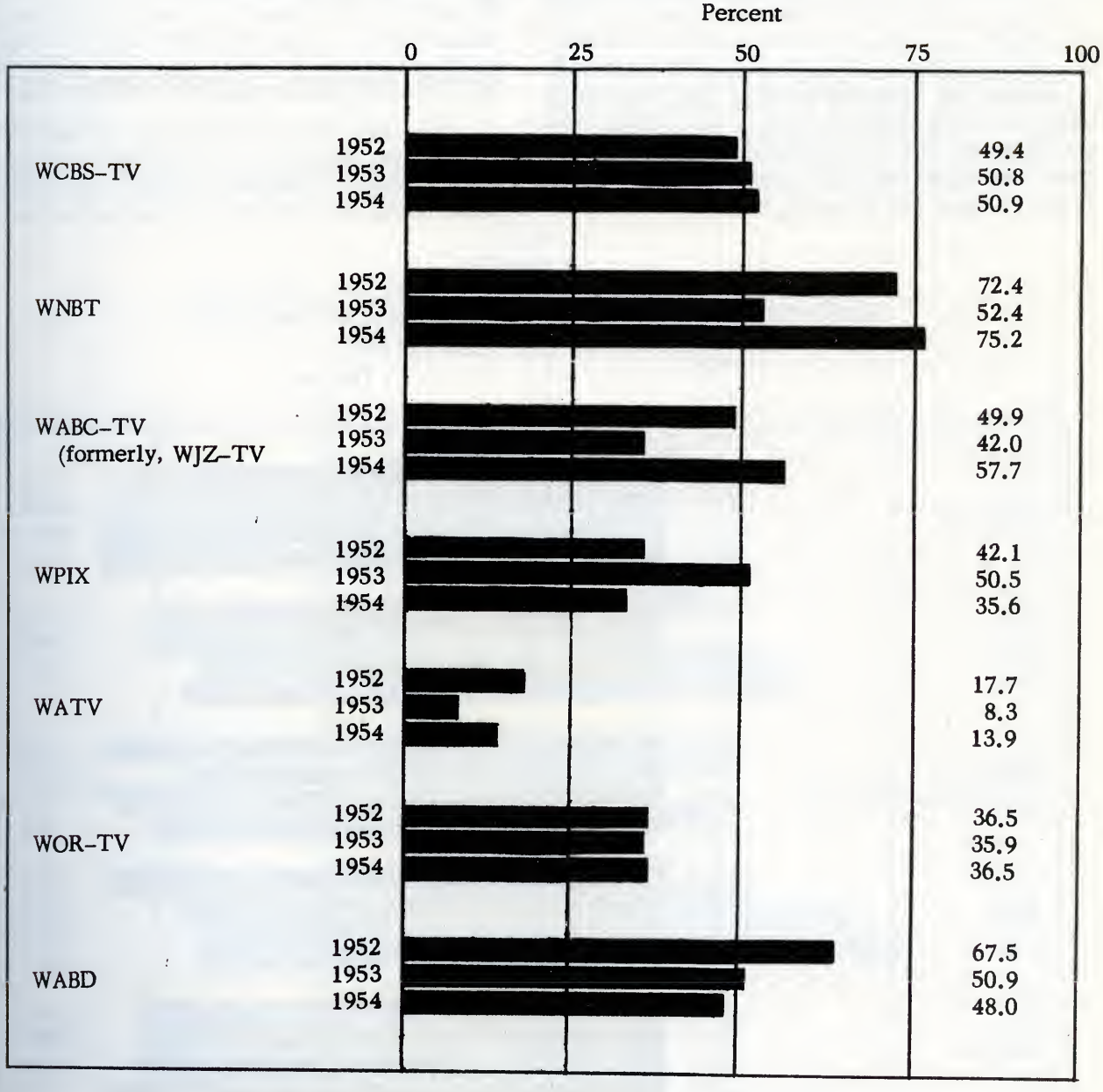


FIGURE 19

NEW YORK TV: PROPORTION OF TOTAL ENTERTAINMENT TIME IN LIVE FORM, BY STATIONS



3

Programming by the Stations

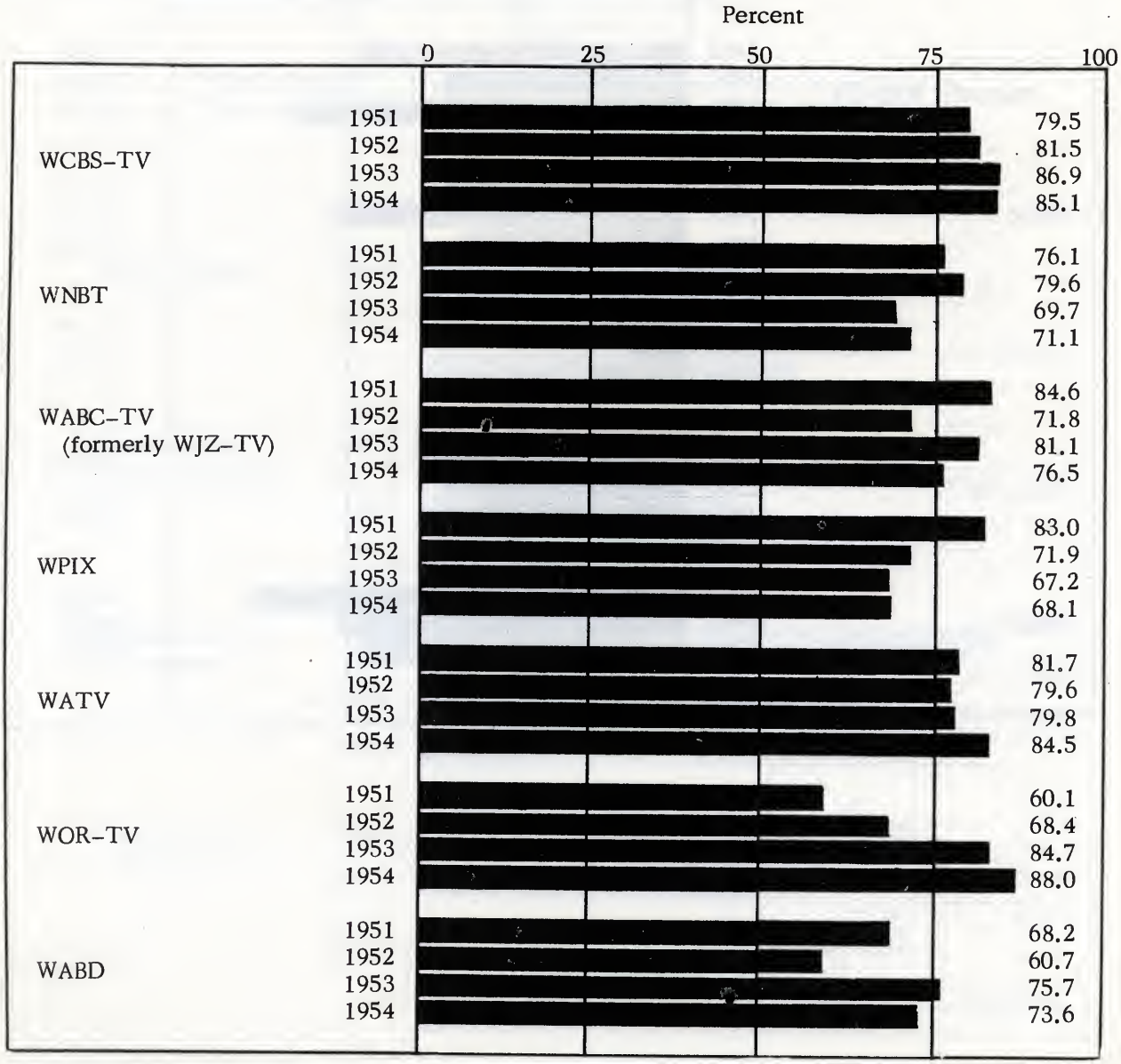
In Chapter 2, the programming of New York television was analyzed in some detail with little attention to differences among the stations. In this chapter, the seven stations which broadcast New York's television are compared with each other in their programming practices.

Station Differences in General Types of Programs.

As a first step in examining the output from the stations, Figures 20, 21, and 22 show how total station time is distributed among entertainment, information and orientation programs for each sta-

Figure 20

NEW YORK TV: PROPORTION OF TOTAL STATION TIME IN ENTERTAINMENT PROGRAMS

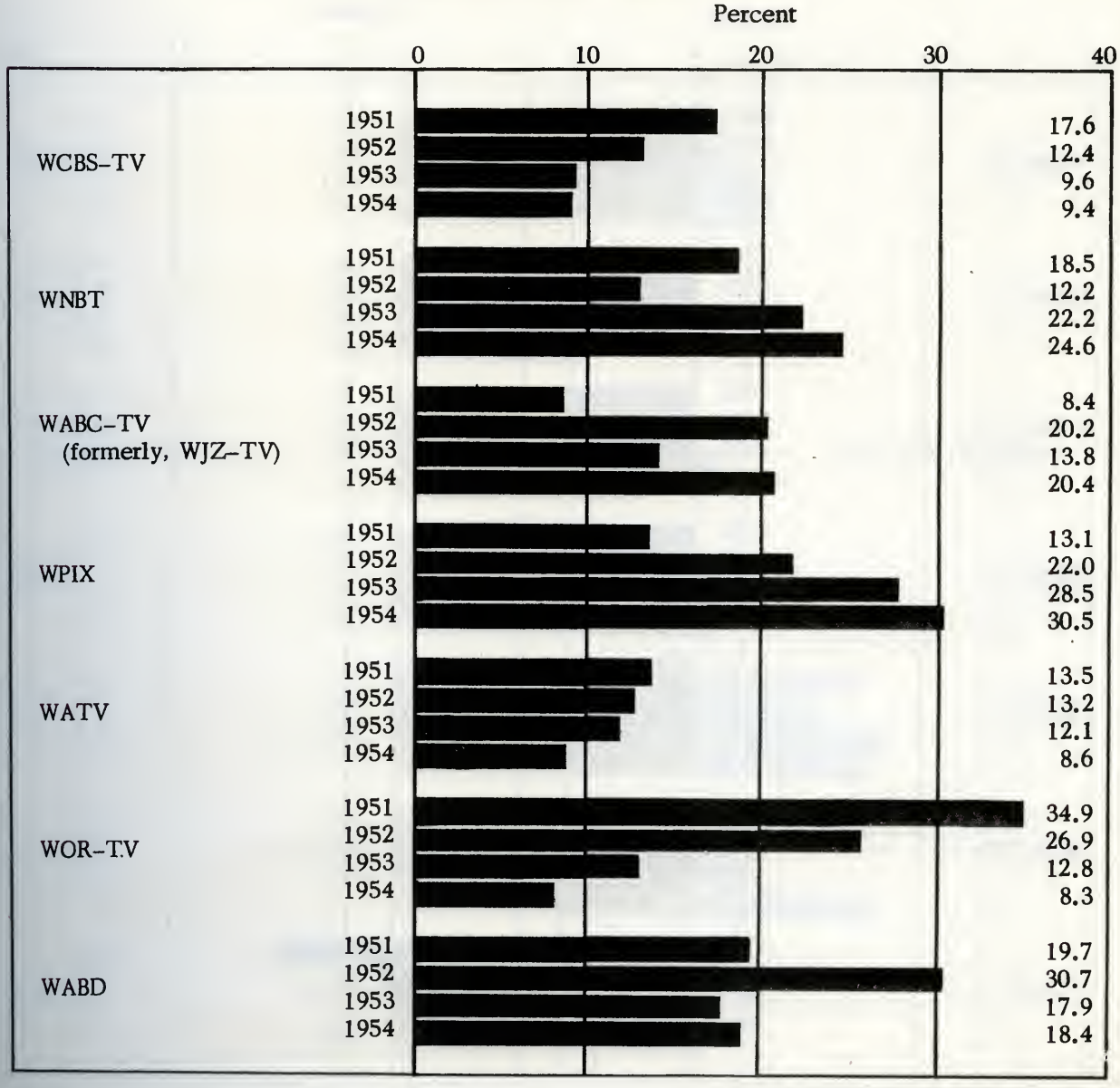


tion. Since 1953, only three stations have made noticeable changes in the proportion of time devoted to entertainment WABC–TV (an affiliate of the American Broadcasting Company, formerly WJZ–TV) has dropped 4.6 per cent, while WATV (an independent) increased entertainment time by 4.7 per cent and WOR–TV (also an independent) increased by 3.3 per cent. As shown in Figure 20, only WOR–TV's change seems to be part of a clear trend.

The largest change in information programming occurred in the case of WABC–TV, which increased its proportion of information time by 6.6 per cent since 1953. WATV and WOR–TV show decreases of 3.5 and 4.5 per cent in information programming; the decreases in information programming for these stations seem to be part of a trend, apparent over the years in Figure 21. While only showing a 2.0 per cent gain in 1954, WPIX (the third independent station among the seven) has been steadily increasing the proportion of its total time given to information. WNBT (an affiliate of the National Broadcasting Company) also added

Figure 21

NEW YORK TV: PROPORTION OF TOTAL STATION TIME IN INFORMATION PROGRAMS



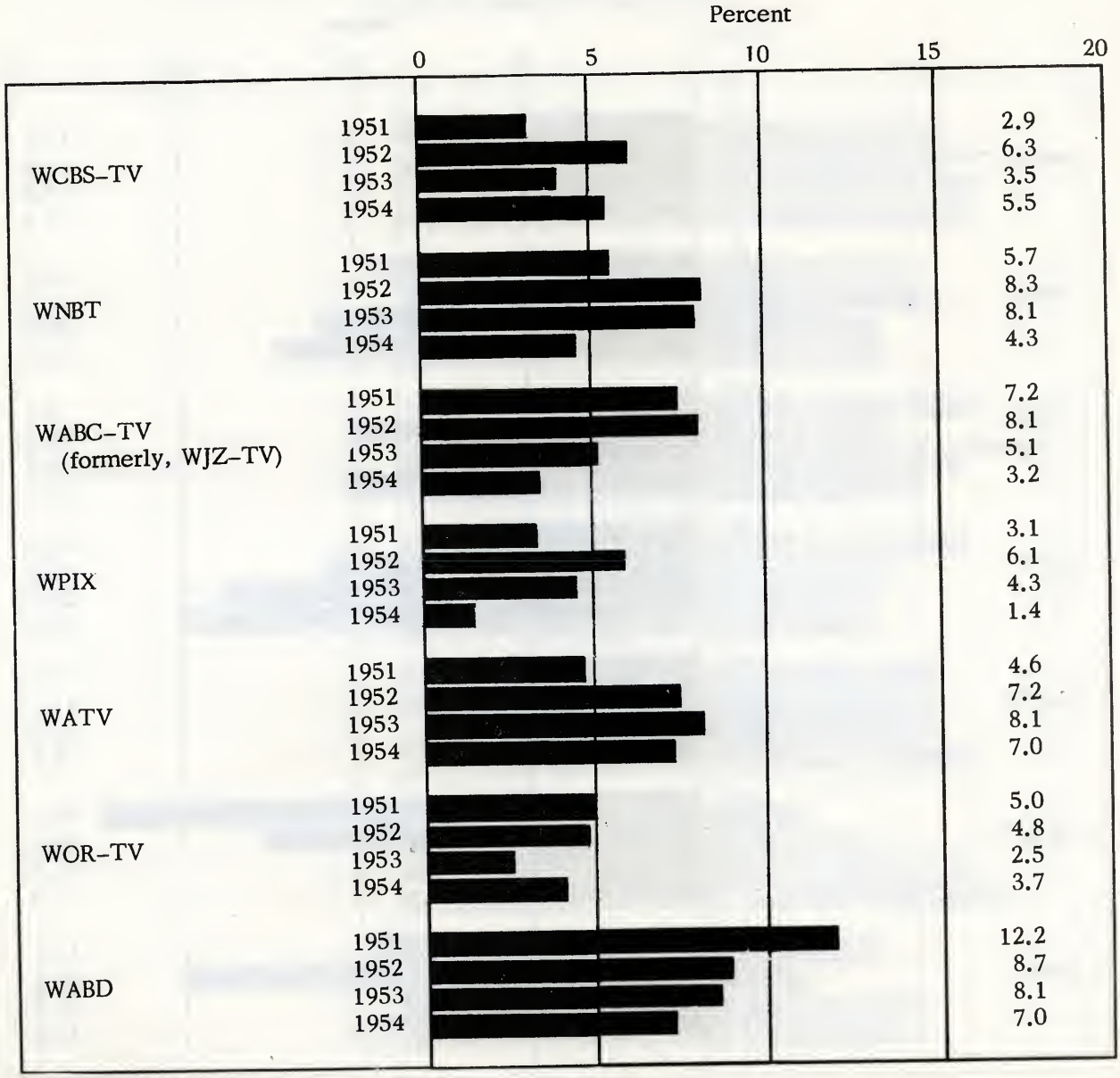
2.4 per cent to its proportion of information time to show an upward trend since 1952, and it now leads the four network stations in the amount of information programming. WCBS–TV (an affiliate of the Columbia Broadcasting System) lags behind the other network stations in this department for the second straight year, with only 9.4 per cent of its time in information programs.

WATV and WABD (an affiliate of the Du Mont network) lead all stations with 7.0 per cent of orientation time, and WPIX devotes the smallest share of time to this type with only 1.4 per cent so used. Five of the seven stations have decreased the proportion of time in orientation programs since 1953; the largest of these reductions was by WNBT which cut 3.8 per cent off its proportion of orientation programming. Figure 22 shows that WNBT, WABC–TV, WPIX and WABD have shown trends toward reducing the proportion of total time in orientation programs in the past three years.

In evaluating the data presented in this chapter, the reader will probably recognize that discussing

Figure 22

NEW YORK TV: PROPORTION OF TOTAL STATION TIME IN ORIENTATION PROGRAMS

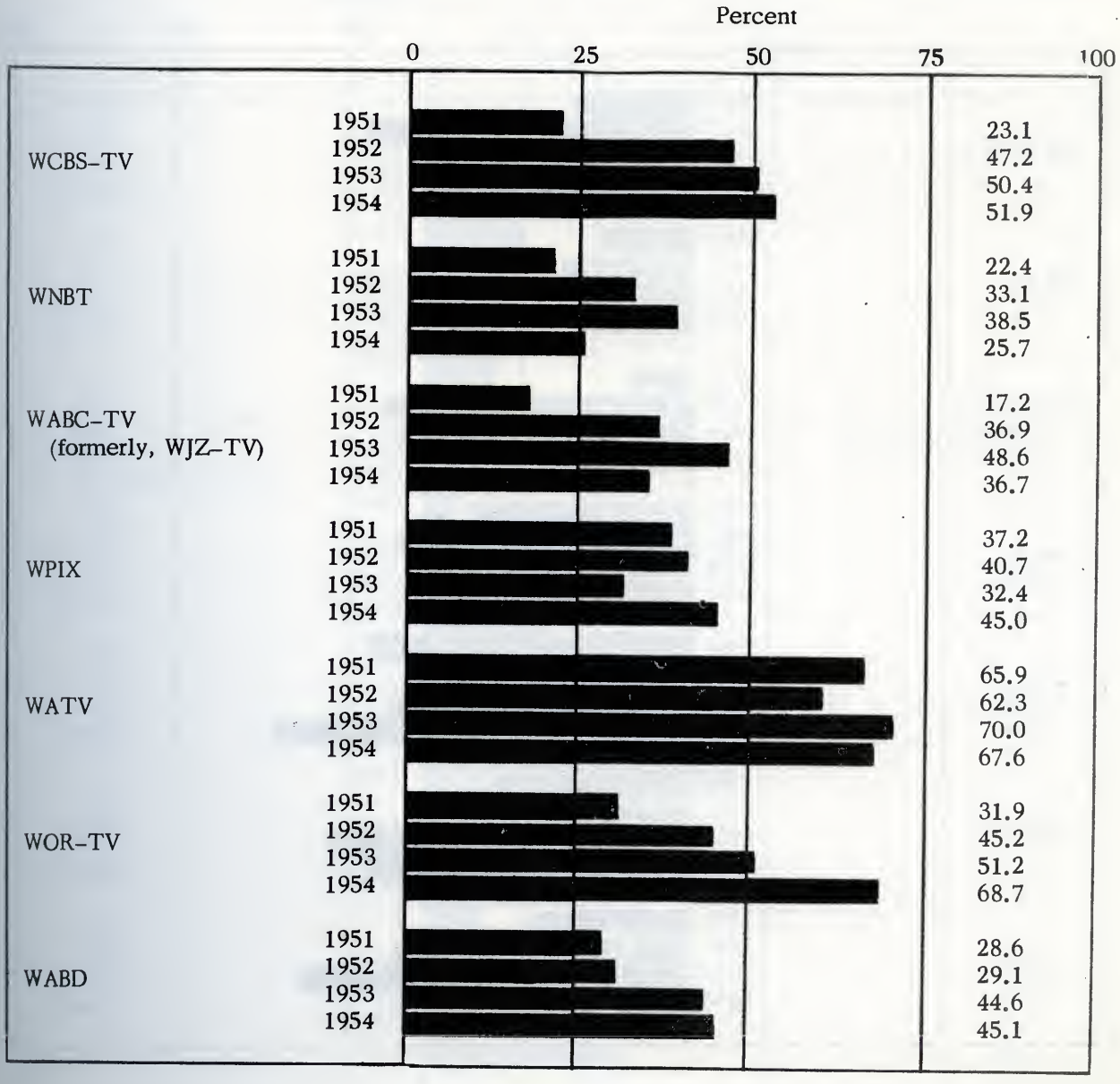


the proportion of total station time in various types and classes of programs does not tell the whole story of programming differences among the stations. For example, Figure 21 shows that only 1.1 per cent separate WCBS-TV and WOR-TV in proportion of total station time devoted to information; but the difference between the two stations in the actual amount of time given to information amounts to more than eight hours for the week! For this reason, the reader should keep in mind the differences among the stations in the length of broadcasting activities as shown in Figure 2, Chapter 2.

Another possibly misleading aspect of the data in this chapter stems from the fact that about the same amount of time in a particular type or class of program may appear as a different proportion of station time from year to year if the station increases or decreases its broadcasting hours. A specific result of this fact is shown in the case of WOR-TV, which made a sharp reduction in total program time since 1953. Figure 22 shows that the proportion of total station time in orientation programs went up for WOR-TV from 2.5 per cent in 1953 to 3.7 per cent in 1954. Yet,

Figure 23

NEW YORK TV: PROPORTION OF TOTAL STATION TIME IN DRAMA PROGRAMS



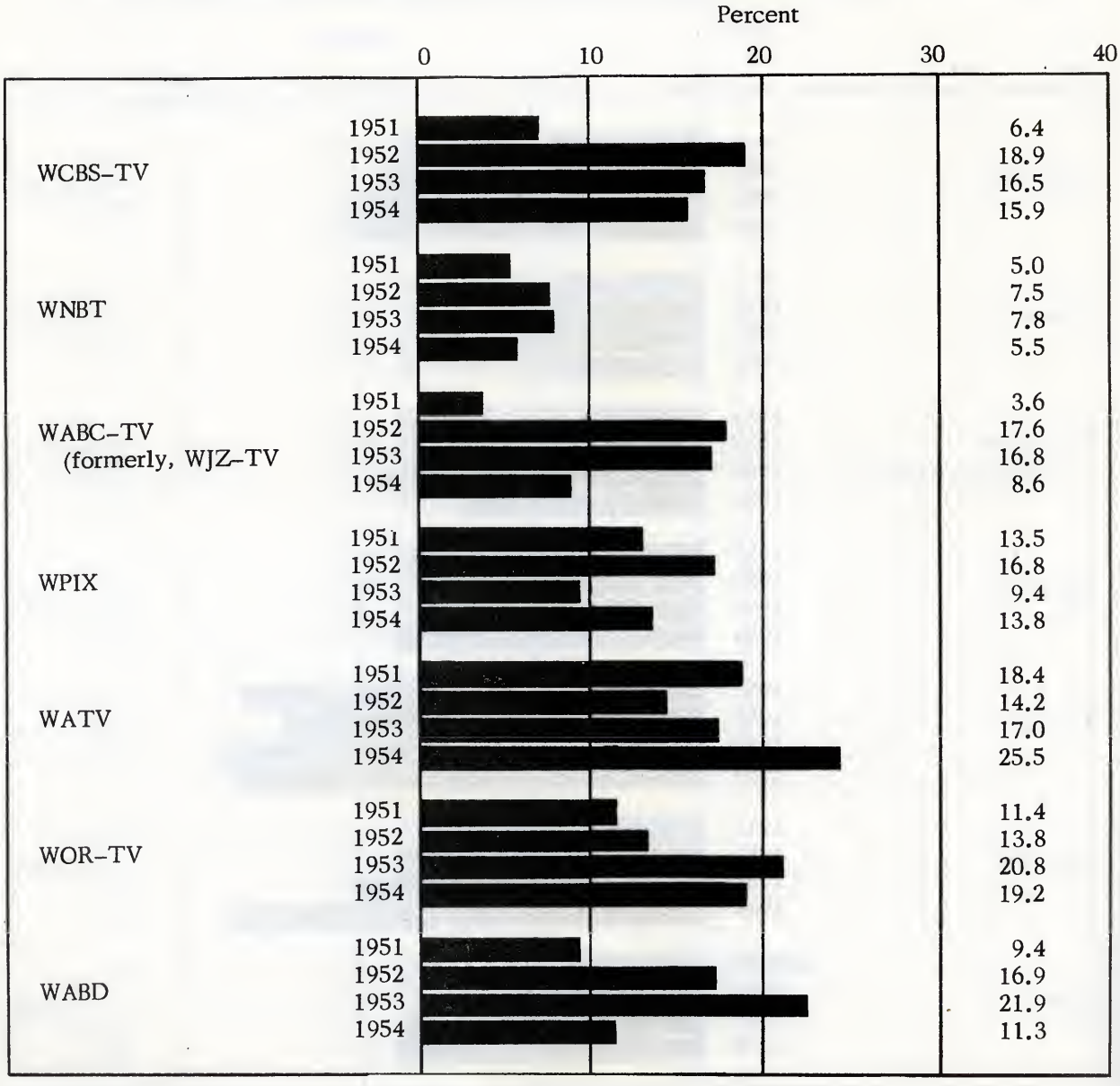
there is only an 8½ minute difference in the amount of orientation time between 1953 and 1954, and the greater amount is in 1953. For such reasons, much of the information in this report will be unsatisfactory to the reader who is interested in actual rather than relative amounts of program time in the various types and classes of programs. While it has not been judged worthwhile to present both kinds of information for all analyses, the amount of actual program time can always be reconstructed with the aid of Figure 2, Chapter 2, which shows the total program time for each station.

Station Differences in Specific Classes of Programs.

We now turn to a closer examination of station-by-station differences by analyzing each of the program types in some of its classes and sub-classes. In Figure 23, for example, are presented the proportions of total time in drama programs among the stations. For all stations, drama constitutes the largest single class of program time. In 1954, WATV and WOR–TV both gave nearly 70 per cent

Figure 24

NEW YORK TV: PROPORTION OF TOTAL STATION TIME IN CRIME DRAMA

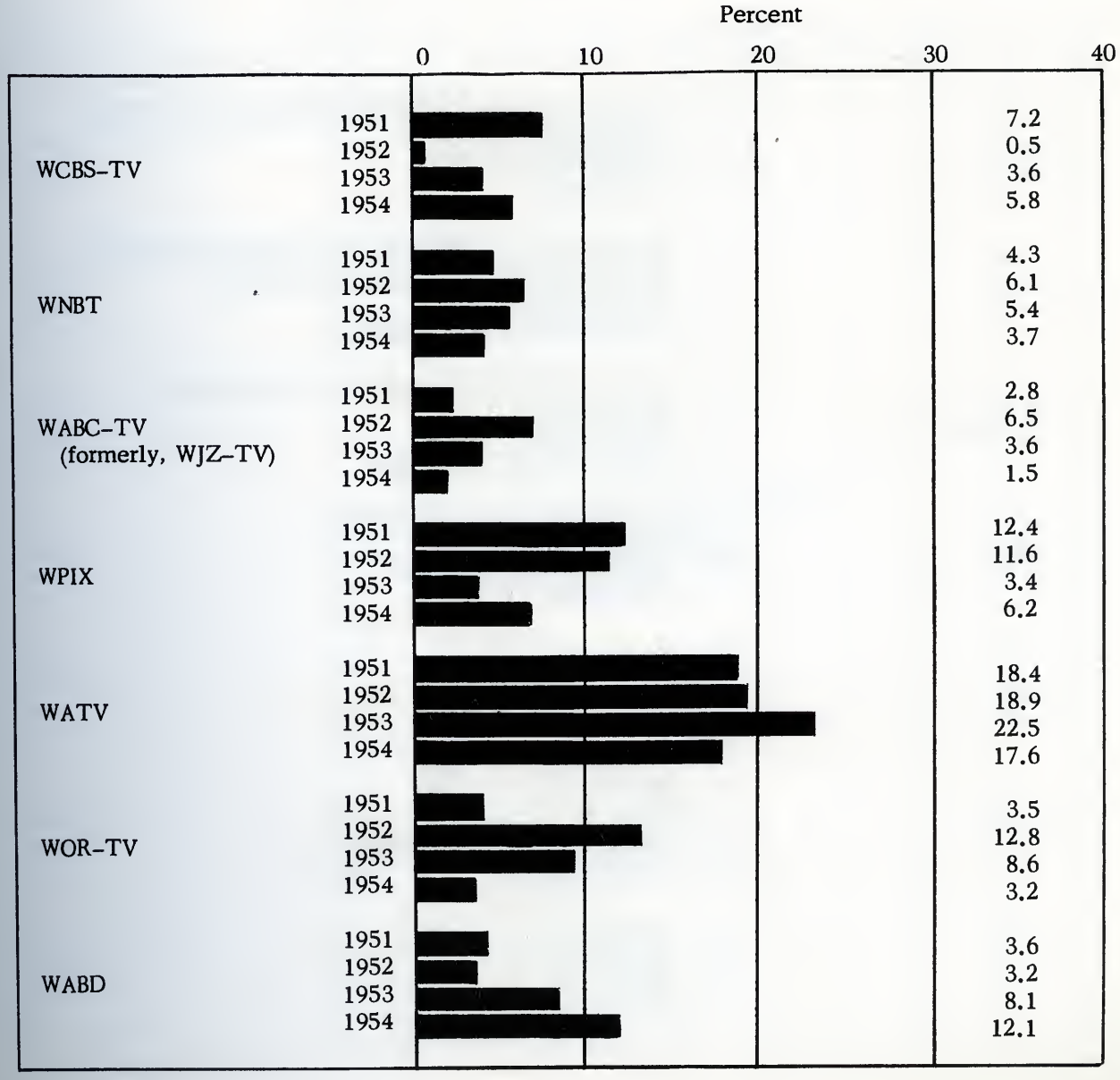


of their program time to drama, which usually took the form of motion picture productions. Once again, the trend shown by WOR–TV is due largely to the fact that the station's total program time has been reduced at a faster rate than its drama time. WNBT has proportionally less drama time (25.7 per cent) than any other New York station after a 12.8 per cent drop since 1953. WABC–TV decreased its drama time by about the same proportion, while WPIX added a like proportion. Other stations have remained fairly steady since 1953.

Figures 24 and 25 illustrate station differences in the proportion of time devoted to two sub-classes of drama: crime drama and western drama. Note that WATV has a larger proportion of time in just these two types of drama combined than some stations have in all drama. In 1954, WNBT has the smallest proportion of crime drama, with only 5.5 per cent of its total program time in this subclass. Two stations show increases in the proportion of time in crime drama; WATV made the largest of these with 8.5 per cent. Three stations

Figure 25

NEW YORK TV: PROPORTION OF TOTAL STATION TIME IN WESTERN DRAMA



made noticeable decreases in the proportion of crime drama, the largest of which is 10.6 per cent by WABD.

In 1954, WABC–TV has the smallest proportion of station time in western drama, with only 1.5 per cent of its total time in this sub-class. Slight gains, ranging up to 4.0 per cent for WABD, were made by three stations. WOR–TV led the other four stations in decreases with a cut of 5.4 per cent in the proportion of total time in western drama.

The proportion of each station's total time in variety programs is shown in Figure 26. WNBT and WABC–TV each increased its proportion of variety program time by almost 9.0 per cent; WNBT leads all other stations in this department in 1954 with 21.2 per cent of its time devoted to variety programs. With the exception of WATV, all other stations made substantial reductions in the proportion of total station time devoted to variety programs, varying in amount from 2.3 per cent in the case of WABD up to 9.0 per cent for WOR–TV. WATV added some variety time in 1954, but still has the smallest proportion of total time in this program class (1.1 per cent).

Figure 26

NEW YORK TV: PROPORTION OF TOTAL STATION TIME IN VARIETY PROGRAMS

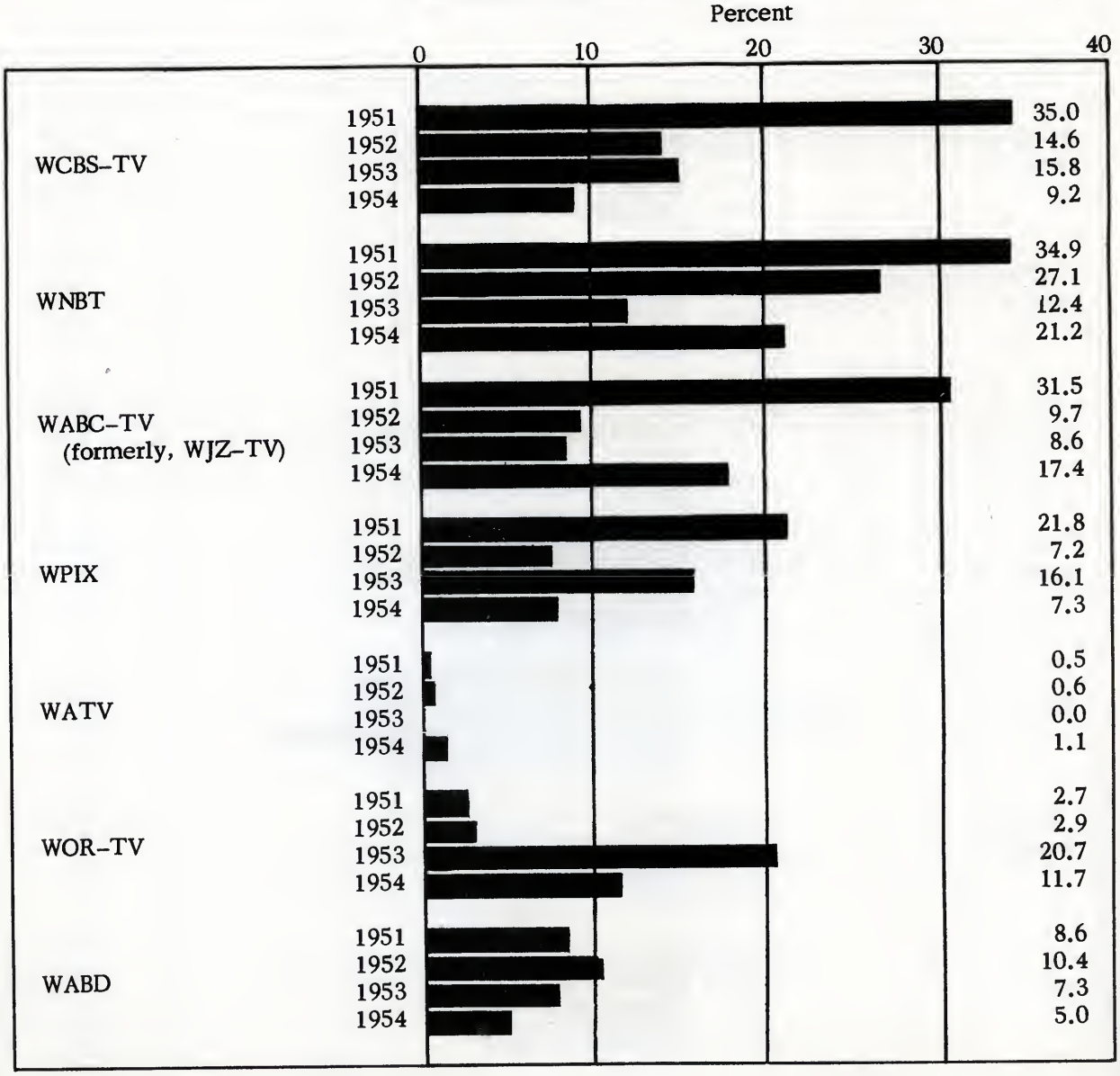


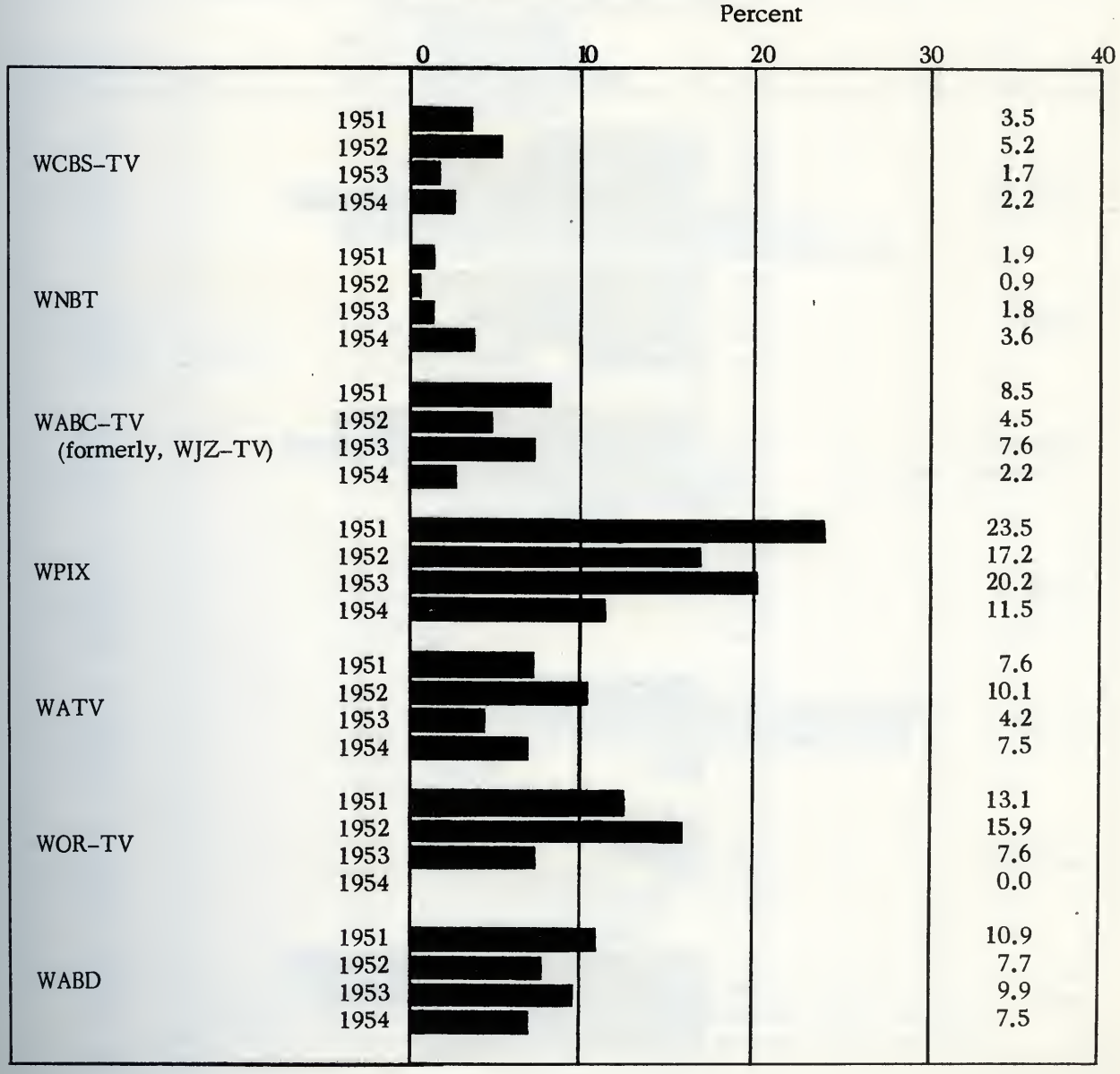
Figure 27 reveals considerable differences among the stations in the amount of total time devoted to sports programs, both in sports news and sports events. In 1954, WOR–TV had no program time devoted to this class, while WPIX led all other stations with 11.5 per cent of its time in sports. Both of these stations, along with WABC–TV, have made sharp cutbacks in sports since 1953.

Figure 28 shows that all stations except WABD and WATV reduced the proportion of total time in quiz, stunt and contest programs. Two stations, WPIX and WOR–TV, now carry no such programs. For the second straight year, WCBS–TV leads in the proportion of time in these programs with 11.1 per cent.

The proportion of total time in news programs for each station is shown in Figure 29. For the second year in a row, WNBT leads its competitors with 13.8 per cent of its time in news. In 1954, WNBT holds this lead even after the 6.5 per cent of station time that is not straight news, found

Figure 27

NEW YORK TV: PROPORTION OF TOTAL STATION TIME IN SPORTS NEWS AND EVENTS



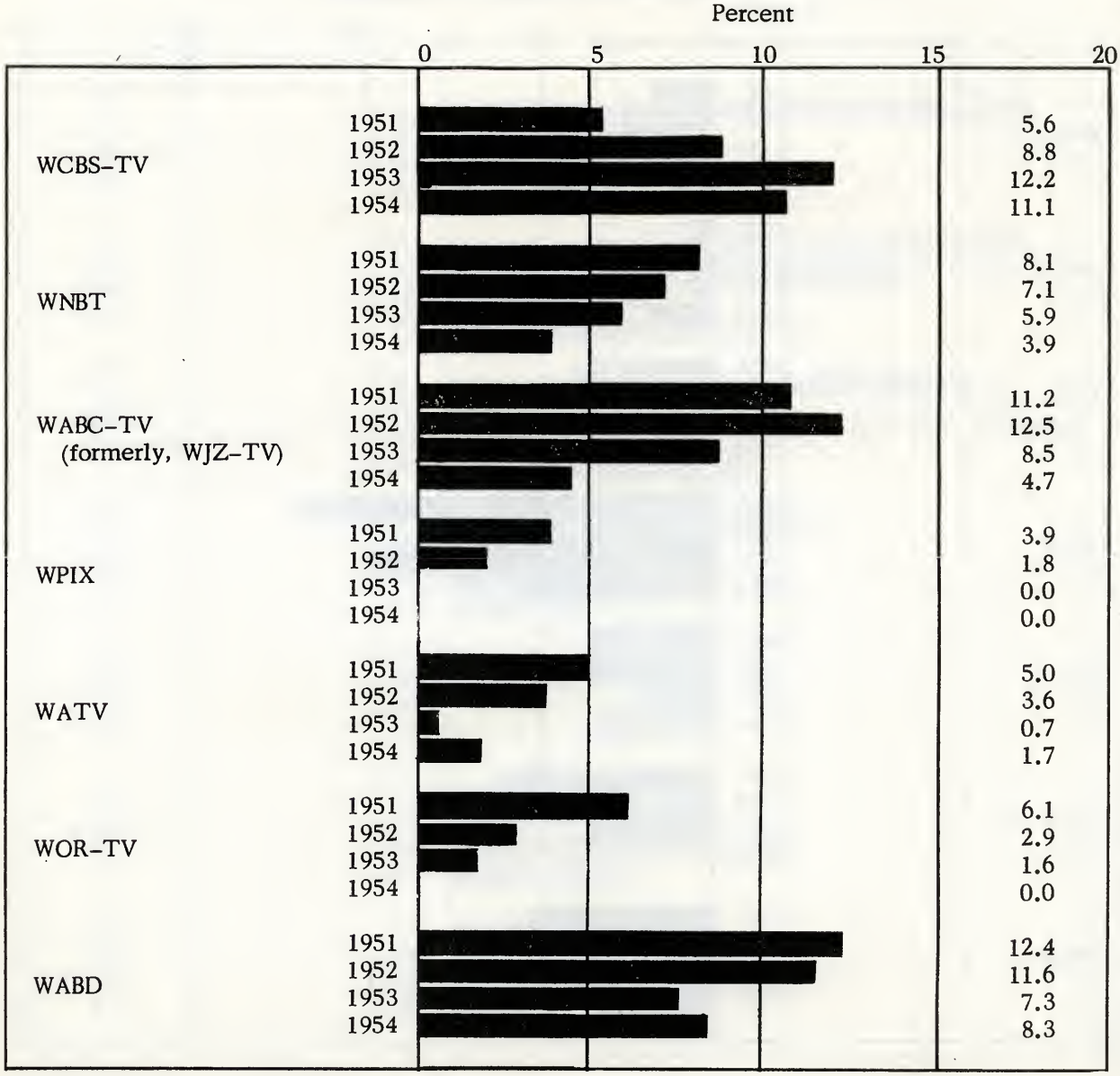
in Dave Garroway's "Today", is removed.* Not only does WNBT continue to lead in newscasting, but it also has added two per cent to its proportion of time in news programs. WPIX and WCBS-TV have made cuts of several per cent in the proportion of time in news; other stations show lesser changes. WATV continues to devote the smallest proportion of station time to news with only 1.0 per cent of its program time so used.

Figure 30 illustrates station differences in the proportion of time devoted to general information programs, i.e., programs dealing with arts and crafts, cooking, natural and physical science, personal care, shopping and merchandising, travel, and other such topics (all included under the general class numbered 20100 in the program classification scheme, Appendix A). WPIX has steadily increased the proportion of time in general information programs, and now devotes 15.8 per cent of its program time to such material. Closely following this station is WABC-TV with 13.4 per cent of its time given to general information pro-

* In 1953, Garroway's program is reported to account for 8.2 per cent of WNBT's time. It is not clear from the 1953 report whether this figure represents all of the Garroway program, or, as in 1954, only that portion which is not strictly a news program.

Figure 28 •

NEW YORK TV: PROPORTION OF TOTAL STATION TIME IN QUIZ, STUNTS AND CONTESTS

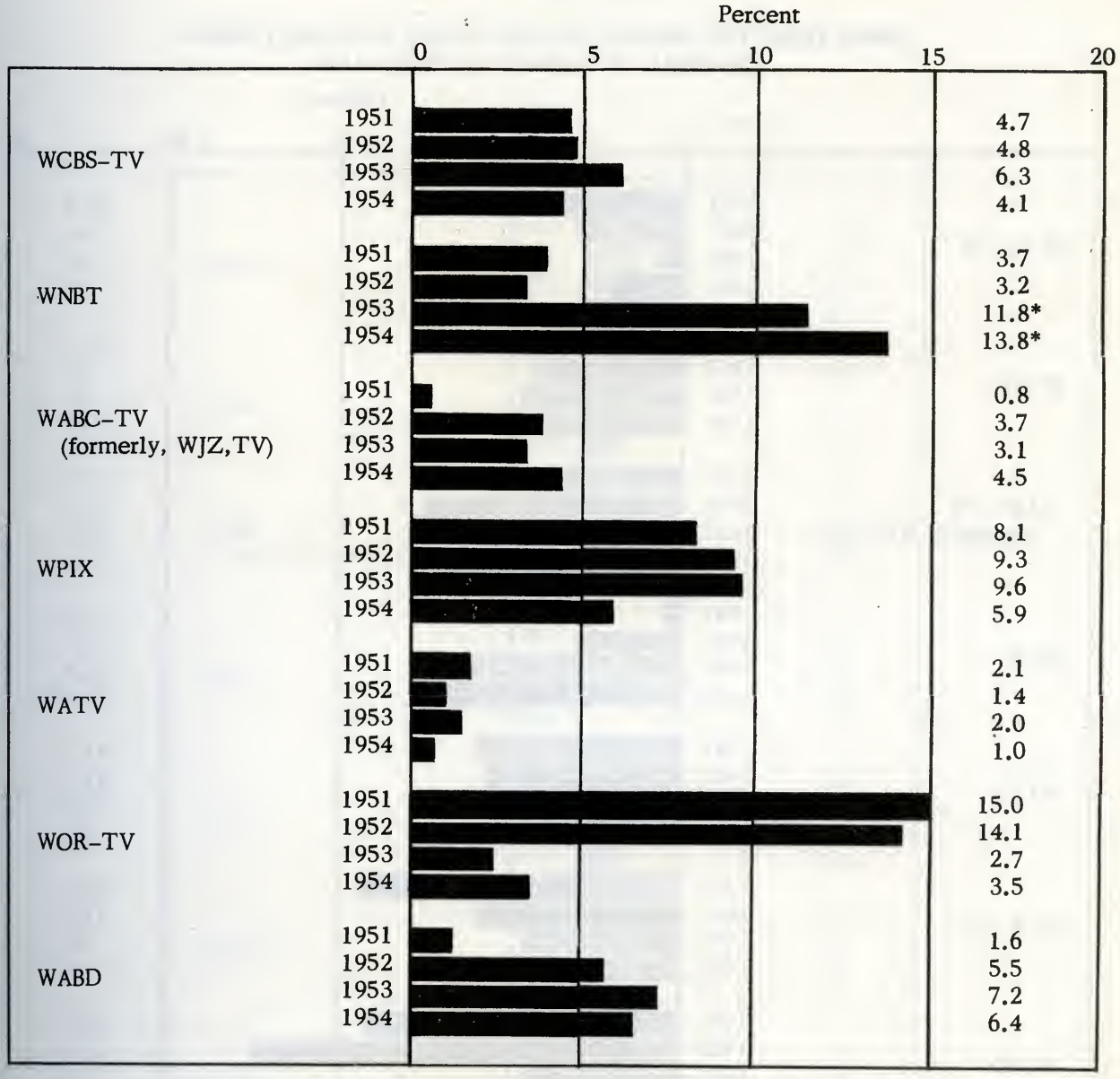


grams. The smallest proportion of general information programming is carried once again by WCBS–TV, which has added some program time of this type since 1953, but still has only 3.7 per cent of its time accounted for by such programs. The second smallest proportion, 4.8 per cent, is carried by WOR–TV, which has been consistently reducing the relative amount of information time.

Only two classes of orientation programs, public issues and religion, will be given attention here. Figures 31 and 32 reveal that no station carries large proportions of either class of program. WABD leads in public issues with 3.3 per cent of total time. Other stations carry lesser proportions ranging down to the case of WPIX which, for two successive years, has carried no public issues material during the survey week.

Figure 29

NEW YORK TV: PROPORTION OF TOTAL STATION TIME IN NEWS PROGRAMS



*These figures include the proportion of time in Dave Garroway's program, "TODAY" which accounted for 8.2 percent of WNBT's time in 1953, and 6.5% in 1954.

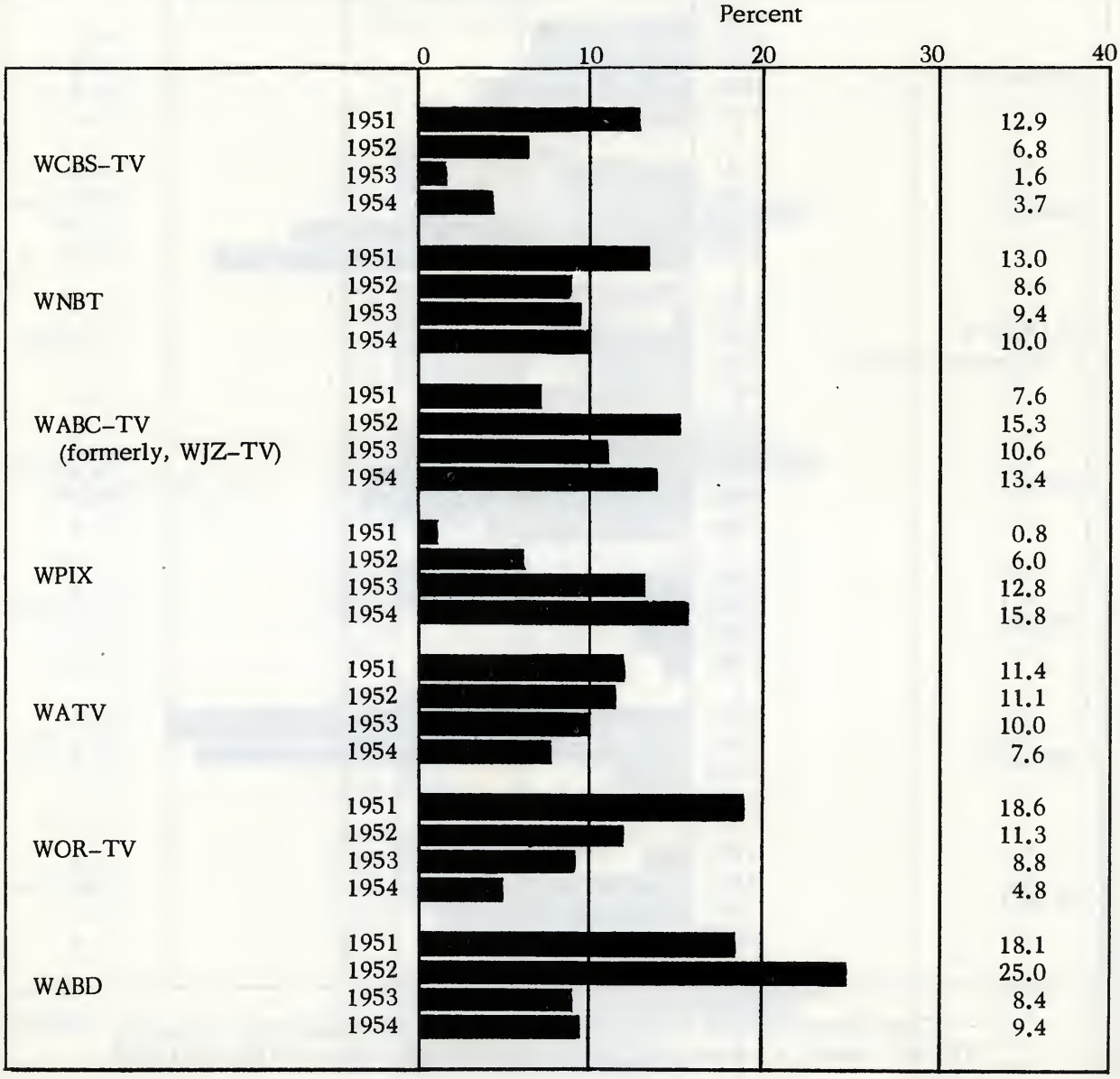
As shown in Figure 32, the largest proportion of religion programs is carried by WNBT with 4.2 per cent. 1953's leader in this department, WABD, has dropped 1.7 per cent, and now holds approximately a median position. The smallest proportion of station time in religion is carried by WPIX, with 0.7 per cent. Much of the time devoted to religion programs by the stations occurs near the sign-on and sign-off times and appears in the form of brief inspirational messages. Because of the times at which these programs are presented it is probable that a very limited audience views them.

Station Differences in Programs for the Audiences.

Figures 33 and 34 show station differences in the proportion of total time devoted to programs for children, and to programs for housewives. WATV and WOR–TV invest the largest proportions of station time in children's programs with

Figure 30

NEW YORK TV: PROPORTION OF TOTAL STATION TIME IN GENERAL INFORMATION PROGRAMS



about 17 per cent each. By contrast, WCBS–TV devotes only 3.4 per cent of its time, and WPIX only 6.9 per cent, to children's material. Other stations vary between 10.8 and 15.4 per cent.

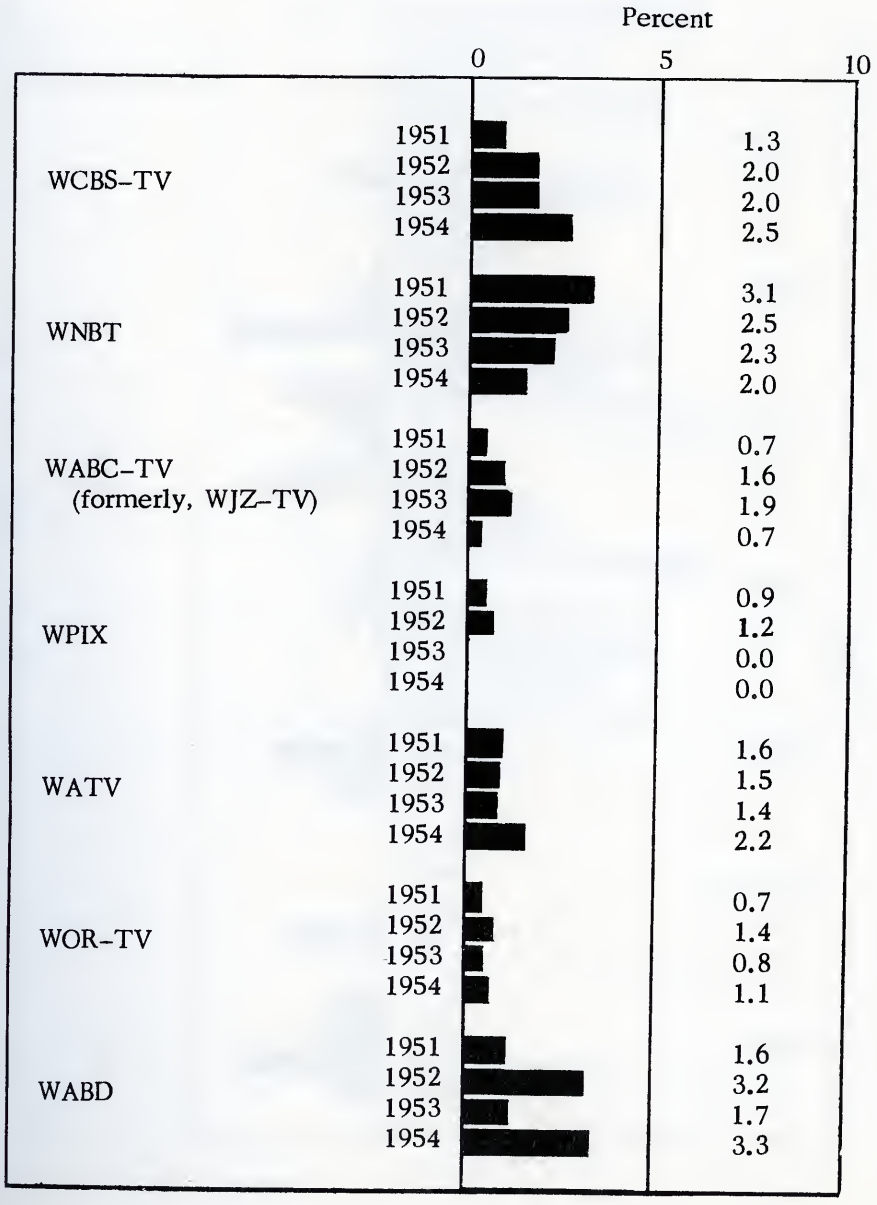
WCBS–TV leads all other stations in domestic programming with 18.8 per cent of its time devoted to programs for housewives. Three other stations, WNBT, WABC–TV and WABD, devote more than 12 per cent of their time to domestic material. WOR–TV, which has cut back its broadcasting activities during the domestic hours, has by far the smallest proportion of time, 2.7 per cent, in housewive's programs.

Station Differences in Program Form.

Tables 22 through 25 in Appendix B show station differences in proportions of time in live-local, live-remote and recorded form for each of several types of program material. In general,

Figure 31

NEW YORK TV: PROPORTION OF TOTAL STATION TIME IN PUBLIC ISSUES PROGRAMS



it can be seen that network stations use more live material than do the independents. The proportions of time in live entertainment programs range from 13.9 per cent for WATV to 75.2 per cent for WNBT, as shown in Table 22. For a specific class of entertainment, drama, Table 22 shows that some stations have little live drama programming (WATV and WPIX have none at all), while one station, WNBT, has as much as 40 per cent of its drama programs in live form.

The proportion of information type programs in live form is shown to be high for all stations by Table 24, ranging from 63.9 per cent for WPIX to 100 per cent for WOR–TV. Orientation programs, on the other hand, more frequently are found in recorded form, as shown by Table 25. Three of the seven stations have less than half of their orientation programs in live form, with WOR–TV having least of all with 29.1 per cent. However, one station, WABD, did have all of its orientation programming reported as live by the monitors in 1954.

FIGURE 32

NEW YORK TV: PROPORTION OF TOTAL STATION TIME IN RELIGION PROGRAMS

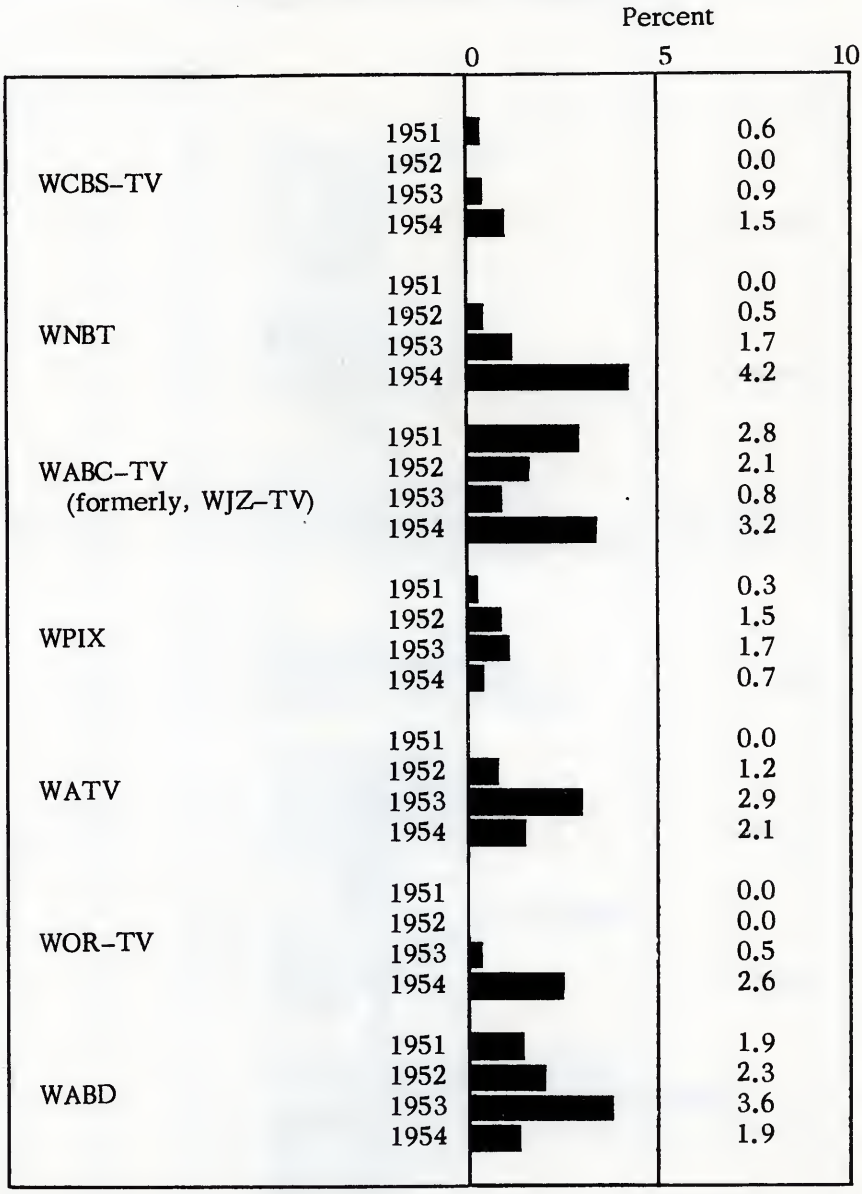


Figure 33

NEW YORK TV: PROPORTION OF TOTAL STATION TIME IN CHILDREN'S PROGRAMS

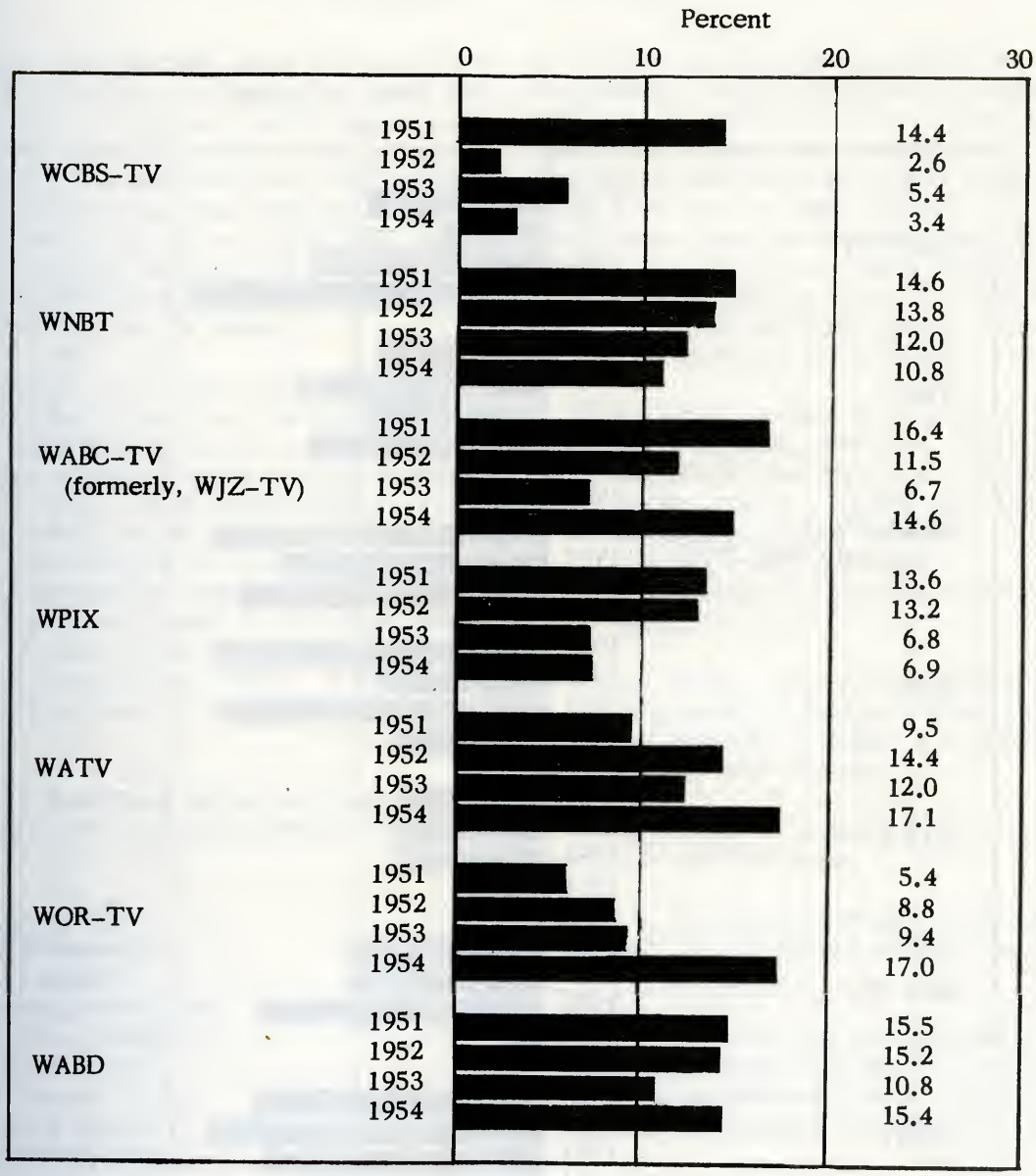
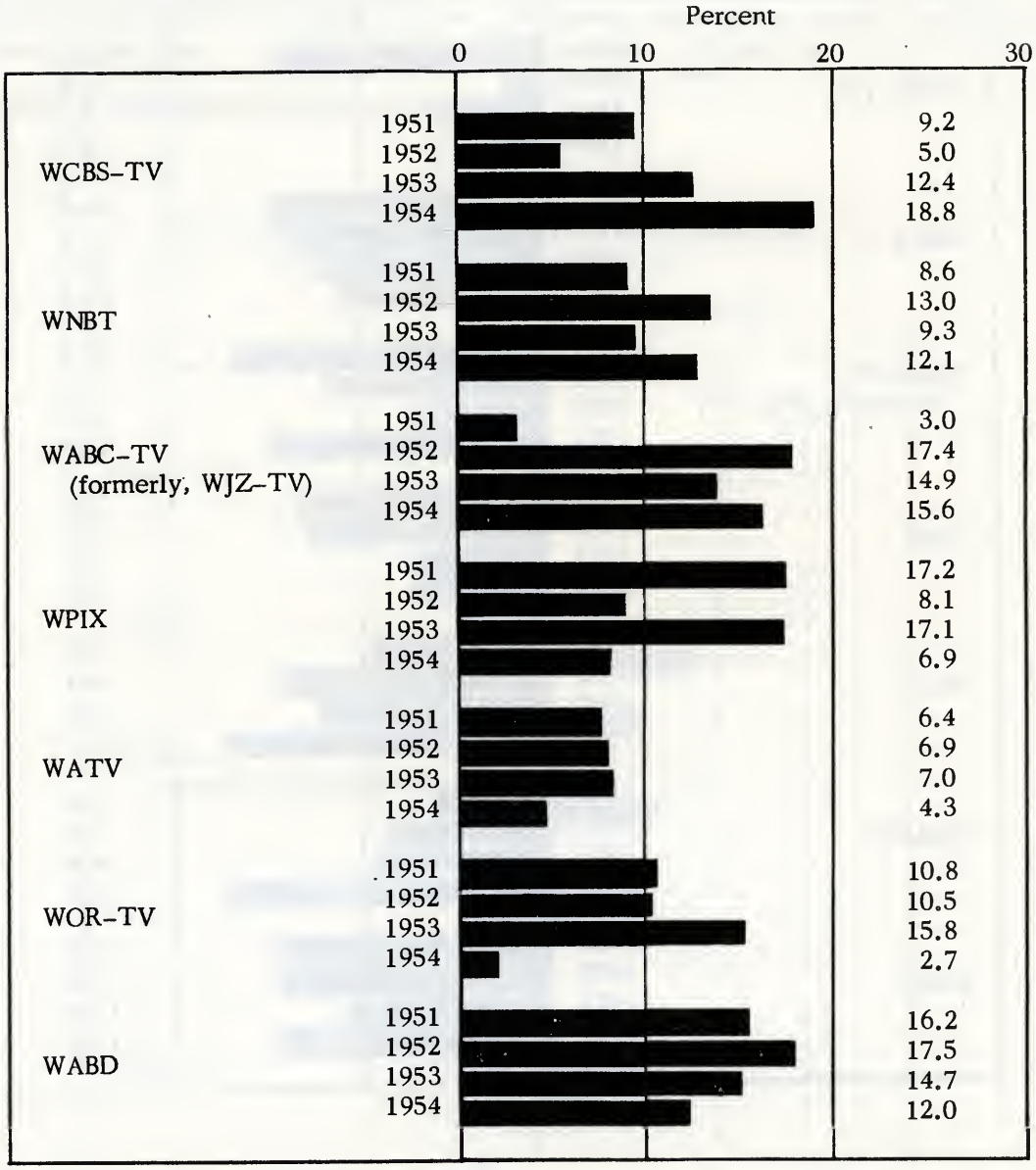


Figure 34

NEW YORK TV: PROPORTION OF TOTAL STATION TIME IN DOMESTIC PROGRAMS



4

Violence on New York Television

Beginning with the 1952 study of New York's commercial television, an interesting phase has been the analysis of violence found in the program material. In 1954, this practice was continued with essentially the same definitions and methods as reported for previous years, with the exception that the classification of the agents and means of violence was not quite as fine as in the past. The following definitions are quoted from previous reports of the New York TV studies:

> "Violence is defined to include physical or psychological injury, hurt, or death, addressed to living things. An 'act' is defined as an episode of whatever duration which concerns the same agent and the same receiver. Thus, a battle scene would be one act; a chase scene with a posse pursuing a man would be one act, even if interrupted by flashbacks to other scenes; an attack by one person on a second, in the course of which a third person attacks the first, would be two acts. A 'threat' is defined as any manifest threat to commit an act of violence."

Each act of violence was further classified according to the agent and means used by the agent, as follows:

1. Human agents
   a) With Weapons
   b) Weaponless
   c) Legal, verbal, other
2. Non-human agents
   a) Act of nature
   b) Accident
   c) Act of animal
   d) Miscellaneous

The monitor's manual, Appendix A, includes detailed definitions of the various agents and means. The practice from previous years of further classifying means into specific examples, such as gun, knife or club under (a) Weapon, was not continued in this study.

In 1952, all acts ot violence were classified according to the contexts in which they were found; i.e., whether or not the act or threat occured in a humorous or non-humorous context. This practice was discontinued in 1953. In 1954, we elected to apply a classification to violence according to the extent to which the context included devices judged to be "tension-producing." Such an analysis possibly is contrary to the stated policy of not attempting to evaluate the effects of program materail monitored in these studies. On the other hand, certain practices and devices are deliberately used in motion pictures, radio, television and on stage because they are known to create tension in the audience, or to "thrill" them. Some of these devices and practices are as follows:

1. Measured, ominous background music.
2. Shadowy, dark, "low-key" lighting.
3. Relatively clear depiction of terror or horror in the actions or expressions of characters.
4. Screaming, crying, moaning; other sound effects.
5. Stealthiness of movements on the part of the agent.

Of course, whether or not such devices are successful in thrilling television audiences is not known from empirical evidence, although it is probably safe to assume their effectiveness.

Three contexts of violence were defined for the monitors in the 1954 study:

Context I. Violence accompanied by tension producing or "thrilling" stimuli, as described above.

Context II. Violence not accompanied by tension producing stimuli, but yet not sham violence or humorous violence. (Some of the "routine" violence in Western drama falls in this context).

Context III. Sham violence or humorous violence, such as the comedian's fall.

Fuller definitions, with illustrative examples, appear in the monitor's manual, Appendix A.

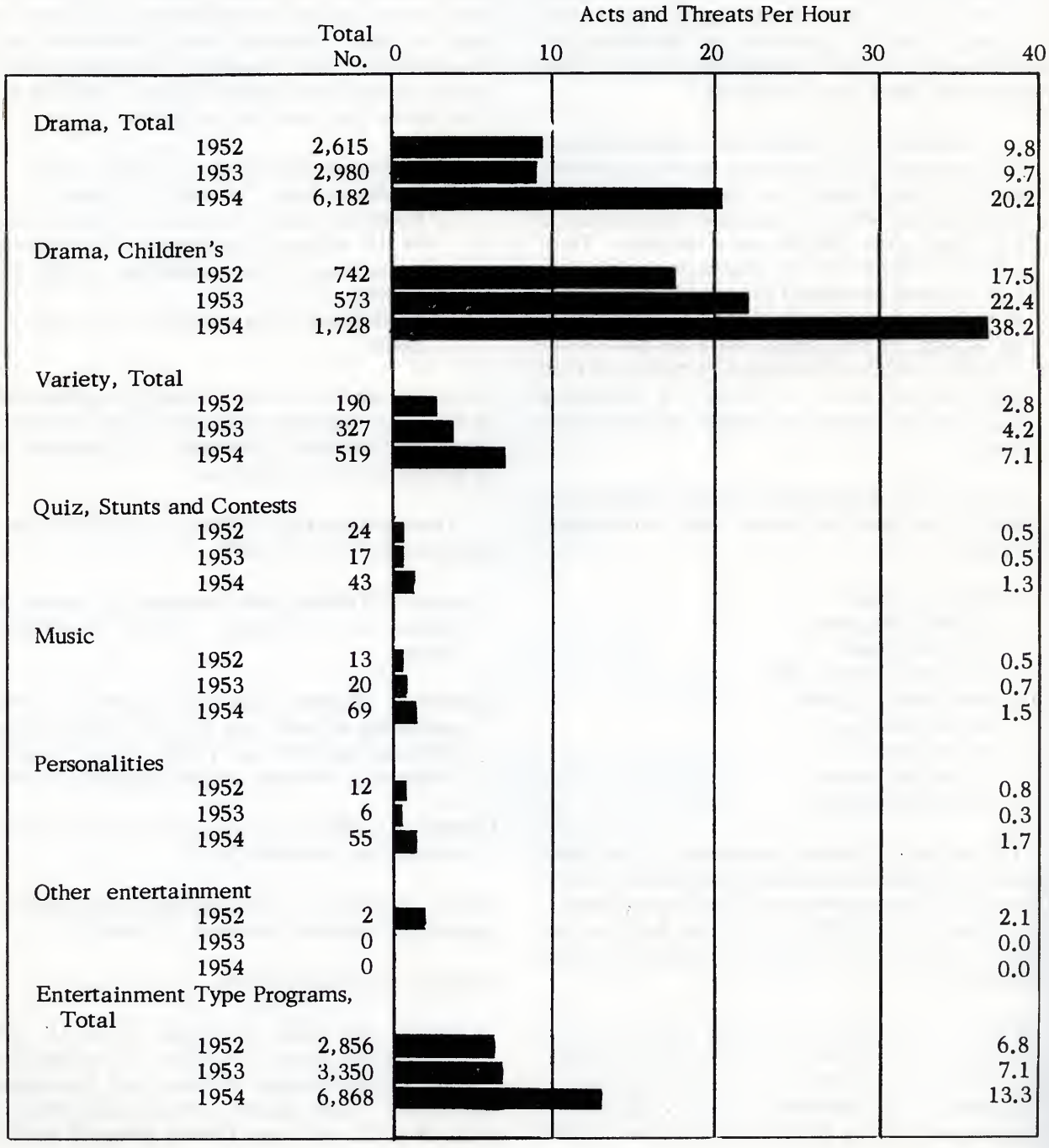
Violence in the 1954 Study.

During the week of January 25 to 31, 1954, 7,065 acts and threats of violence were monitored on the seven channels of New York commercial television. This figure is more than twice the total of 3,421 acts and threats observed in 1953,

and about 2 1/3 times as much as the 2,970 acts and threats counted in 1952. This is a phenomenal increase in the quantity of violence on New York TV, and may very well be a result of more liberal interpretations of the definitions of acts and threats of violence by the new staff of supervisors and monitors; but some idea of the frequency with which violence is encountered on TV can be had from the reactions of monitors who, at the conclusion of the study, complained that the methods and definitions used seemed greatly to understate the violence on the programs.

Figure 35

NEW YORK TV: NUMBER AND FREQUENCY OF ACTS AND THREATS OF VIOLENCE IN ENTERTAINMENT TYPE PROGRAMS



Apart from the possibility that the 1954 staff gave broader interpretations to the definitions of violence to produce the remarkable increase in the quantity of such material that was monitored, it is also possible that a part of the increase may be attributable to the use of two monitors per program in 1954, as compared with only one in previous years. As we show in a later chapter, it appears that less advertising time was missed by the monitors in 1954 because of the greater accuracy resulting from the use of two monitors per channel, and it is equally possible that the use of two monitors reduced the amount of violence that would otherwise have been missed. And, of course, the third possibility to account for the increase is that there actually was much more violence shown in the study week of 1954 than in 1953.

Since the amount of violence increased over 1953, it follows that the frequency with which acts and threats were encountered in 1954 must have been higher in the absence of corresponding increases in total program time. Thus, acts and threats of violence were encountered at the average rate of 10.7 per hour of programming in 1954, as compared with 6.2 per hour in 1953. Hence a viewer of New York television can expect to find an act or threat of violence on the average of once in about every six minutes of program time.

Violence in the Programs.

In 1954, 97 per cent of all violence monitored was found in entertainment type programs. Furthermore, because of special problems in definition and in application of methods, violence found in sports, news, weather, public issues and public events programs is excluded from the total violence analyzed in this chapter. For these reasons, the practice of previous reports in restricting the analyses to violence found in entertainment-type programs will be followed here.

Figure 35 shows the number and frequency of acts and threats of violence in entertainment type programs for the years 1952-1954 In all years, the greatest amount of violence is found in drama programs. In 1954, such programs contained 6,182 acts and threats of violence, or 87.5 per cent of all violence monitored. The greatest frequency of violence, however, consistently has occurred in drama for children, which has an average of 38.2 acts and threats per hour in 1954. In all years, variety programs have been second in both quantity and frequency to the general class of drama. In 1954, 519 acts and threats were found at the rate of 7.1 per hour of variety programming.

Inasmuch as drama programs contain the bulk of violence on New York TV, further attention is given to the four largest sub-classes of drama in Figure 36. These sub-classes, action, comedy, crime and western drama, account for almost eighty per cent of 1954's violence. All comedy drama, with 1,760 acts and threats, and all crime drama, with 1,711 acts and threats, contain the largest quantities of drama in 1954, followed closely by all western drama with 1,542 acts and threats. The highest frequency of violence is found in comedy drama for children, with 66.0 acts and threats per hour, or more than one per minute. In 1954, children's comedy drama was made up largely of animated cartoons; the reader's experience with similar material on television and in motion picture theatres probably will confirm the high frequency of violence in such cartoons.

Western drama once again has the second highest frequency of violence, with 32.9 acts and threats per hour in 1954. Note that in this and other classes except comedy drama in Figure 36, not much difference in frequency is found between children's drama and the total class. It is curious that the frequency of violence in western drama has been steadily rising since 1952; almost all western drama on television is presented in the form of old motion pictures. It is not clear to us why the frequency of violence should be increasing in a drama class over which television broadcasters have little control and in which the content, including the violence shown, is almost traditional.

The Agents and Means of Violence.

Figure 37 shows that television consistently emphasizes man's inhumanity to man. In. 1954, 81 per cent of all acts and threats of violence were committed by human agents. Of the human violence, about as much has been committed with weapons as without in all years studied. Verbal, legal and other miscellaneous kinds of human violence have been rising.

In past years, accidents accounted for half of the non-human violence on TV, but in 1954, acts of animals replaced accidents as the largest class of non-human agents. Much of the "animal" violence reported in this class was committed by the characters of animated cartoons. Some problems in classification were encountered with these cartoons; some "animal" characters acted and spoke like humans, thus causing monitors to be undecided about whether their violence was animal or human.

Violence in Children's Programs.

Figure 38 shows that the frequency of violence on television is higher during the children's hours than in other time periods, or in all time periods together, both for all types of programs and for entertainment in particular.

In Figure 39, children's comedy drama contains the bulk of both quantity and frequency of violence in the children's hours, far exceeding the amount and rate observed in other drama classes.

-- Western drama, both for children and for general audiences. makes up the second largest group shown

Figure 36

NEW YORK TV: NUMBER AND FREQUENCY OF ACTS AND THREATS OF VIOLENCE IN SELECTED DRAMA PROGRAMS

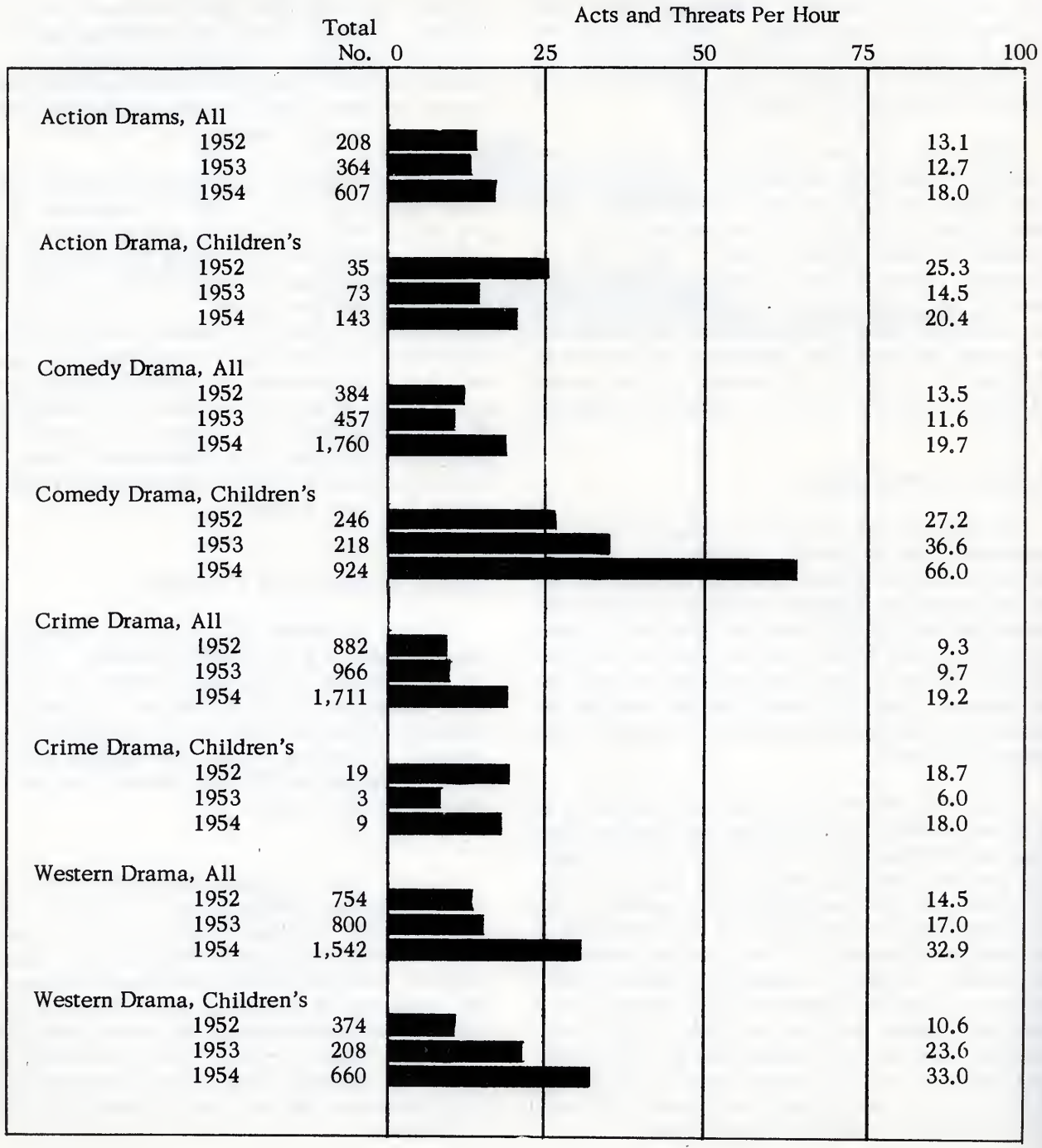


Figure 37

NEW YORK TV: NUMBER AND PERCENT OF ACTS AND THREATS OF VIOLENCE COMMITTED BY VARIOUS MEANS

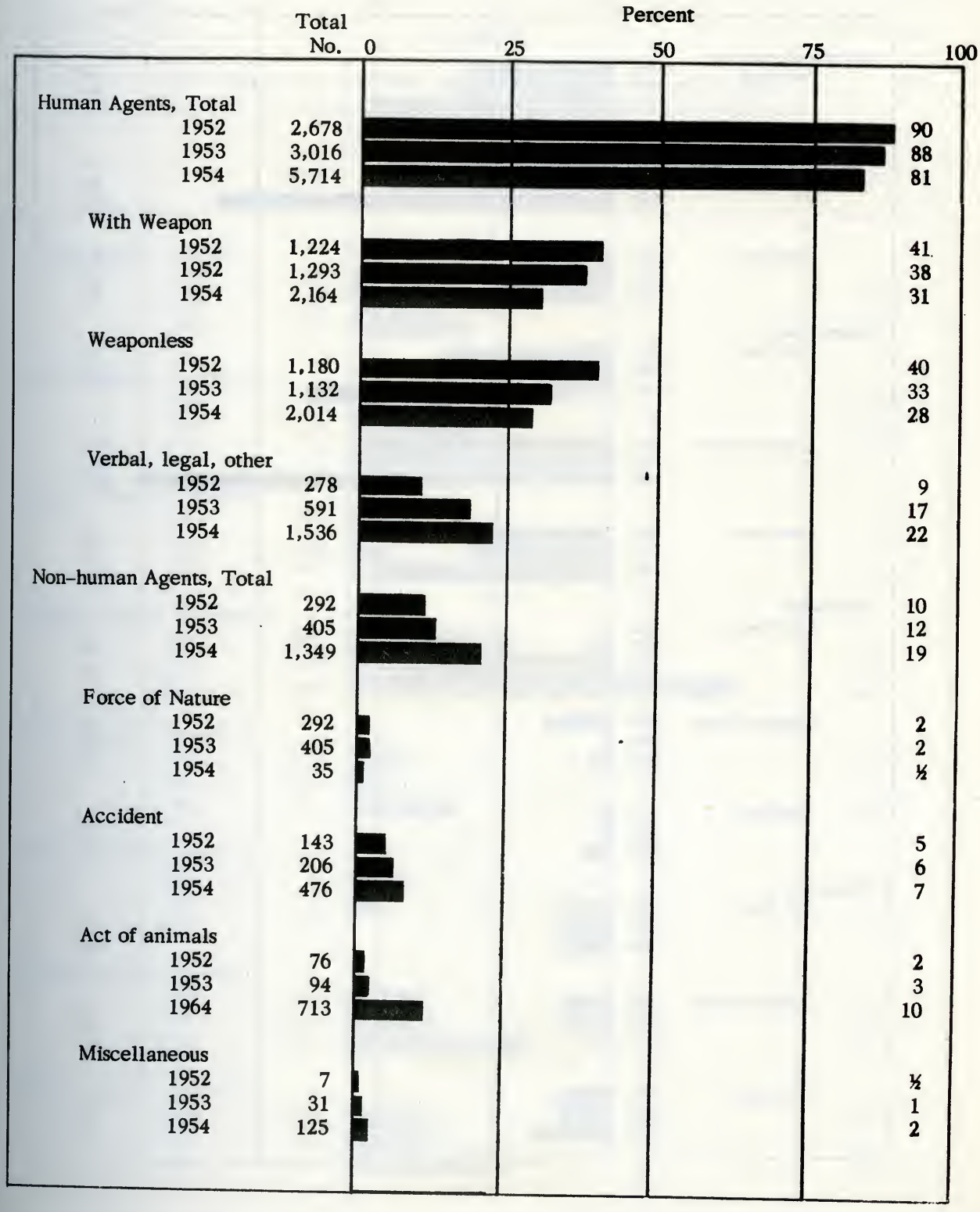
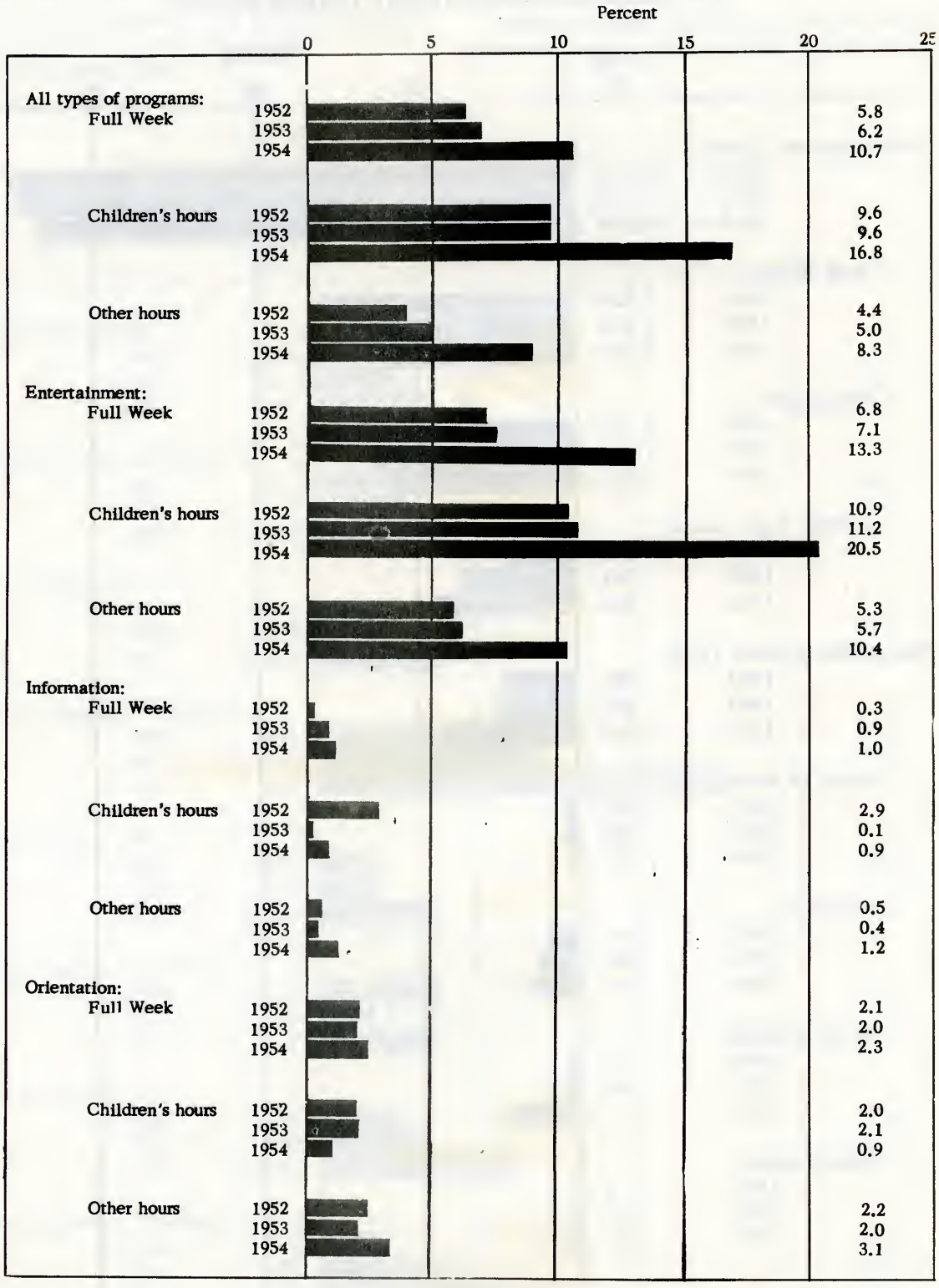


FIGURE 38

NEW YORK TV: ACTS AND THREATS OF VIOLENCE PER HOURS OF PROGRAMMING

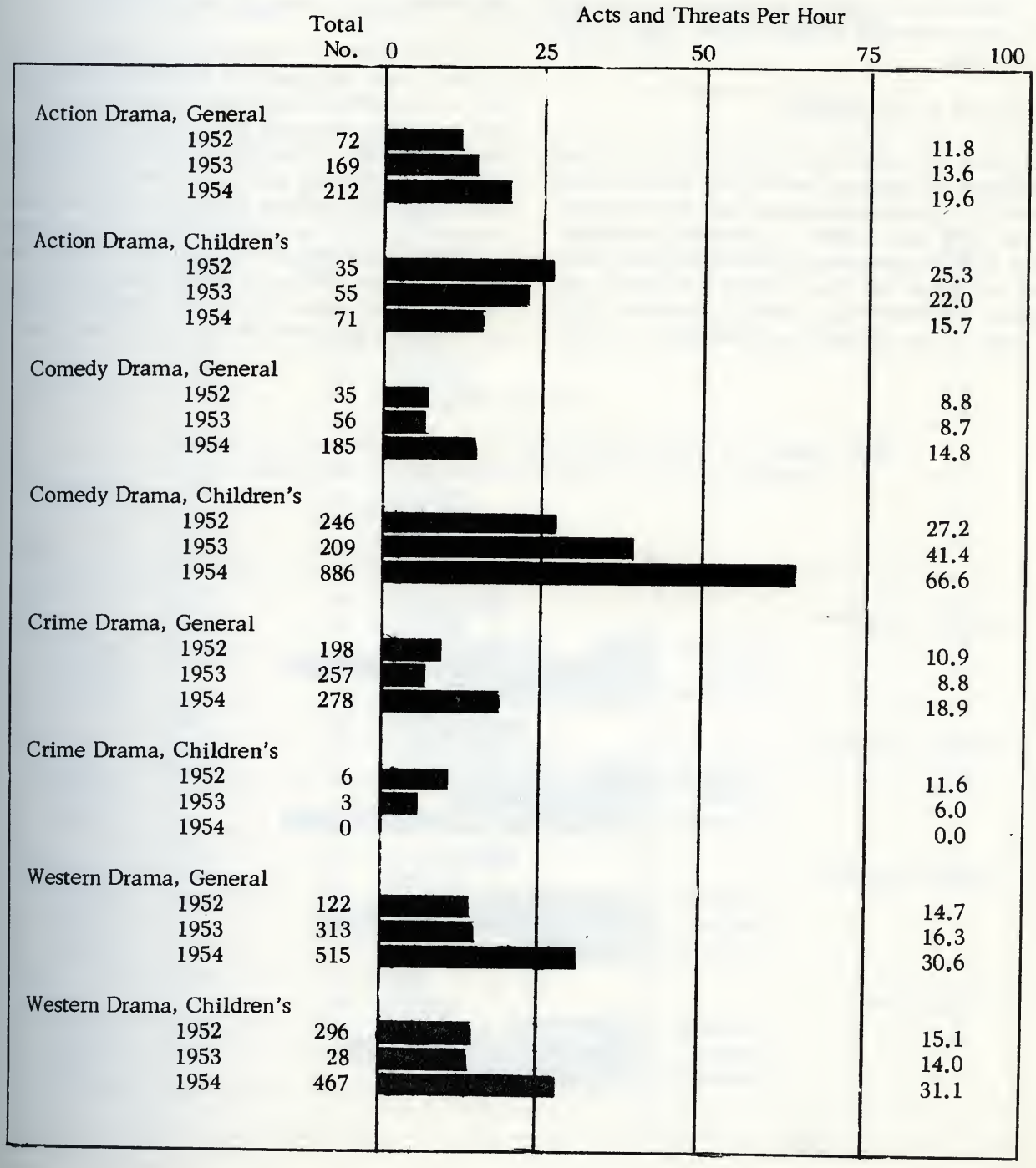


in Figure 39, both in frequency and quantity of violence. Little difference in amount or frequency is found between children's western drama and western drama for general audiences.

Note that the frequency of violence in children's action drama has been decreasing over the years, and that by 1954, this type of drama has fewer acts and threats per hour than action drama for the

Figure 39

NEW YORK TV: NUMBER AND FREQUENCY OF ACTS AND THREATS OF VIOLENCE IN SELECTED CLASSES OF DRAMA IN THE CHILDREN'S HOURS



general audience. In view of the overall increase in monitored violence in 1954, this finding may reflect a real trend toward reduced violence on children's action drama programs.

In 1954, no crime drama in the children's hours was directed specifically toward children, and the amount of all crime drama in the children's hours was reduced from 17.5 per cent of total children's hours time to 8.0 per cent. Because less crime drama was shown in the children's hours in 1954, the frequency of violence was found to be more than doubled since 1953 even though the amount of violence was only slightly higher than in the previous year.

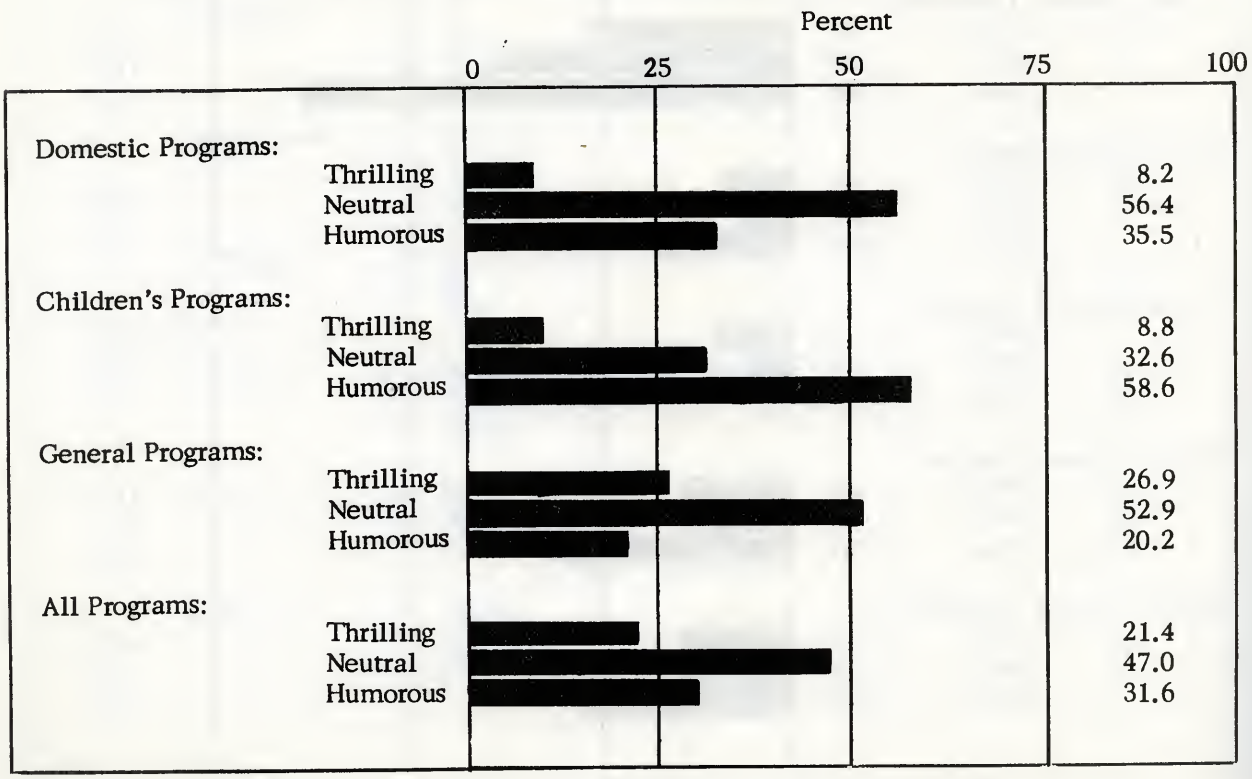
The Context of TV Violence.

In 1954, 69.4 per cent of all violence occurred in programs for general audiences, 29.0 per cent occurred in children's programs, and the remaining 1.6 per cent was found in domestic programs. Figure 40 shows how programs for the different audiences compared in the contexts in which the violence was observed. For all programs, 21.4 per cent of the violence was observed. For all programs, 21.4 per cent of the violence was found in a "thrilling" or tension-producing context, 47.0 per cent was found in a neutral context, and 31.6 per cent was in a humorous or sham context. Programs with the largest proportion of violence in a thrilling context were aimed at general audiences, for whom 26.9 per cent of the violence was placed in a tension-producing setting. Domestic programs had the largest proportion (56.4 per cent) of violence in a neutral context. Humorous violence was shown in greatest abundance in the children's programs with 58.6 per cent of the acts and threats in such programs so classified.

The seriousness of the possible implications of the very high frequency of violence in the children's programs is somewhat lessened by the fact that relatively little of it occurs in tension-producing contexts. However, a proper evaluation of television's violence and of its effect upon children must await the findings of much-needed research. So many conflicting hypotheses have been offered concerning the effects of television, that value judgments can not have a sound basis at this time. For example, some argue that violence should not be shown on television because it will serve

Figure 40

NEW YORK TV: PROPORTION OF VIOLENCE IN EACH OF THREE CONTEXTS, BY INTENDED AUDIENCE OF PROGRAM



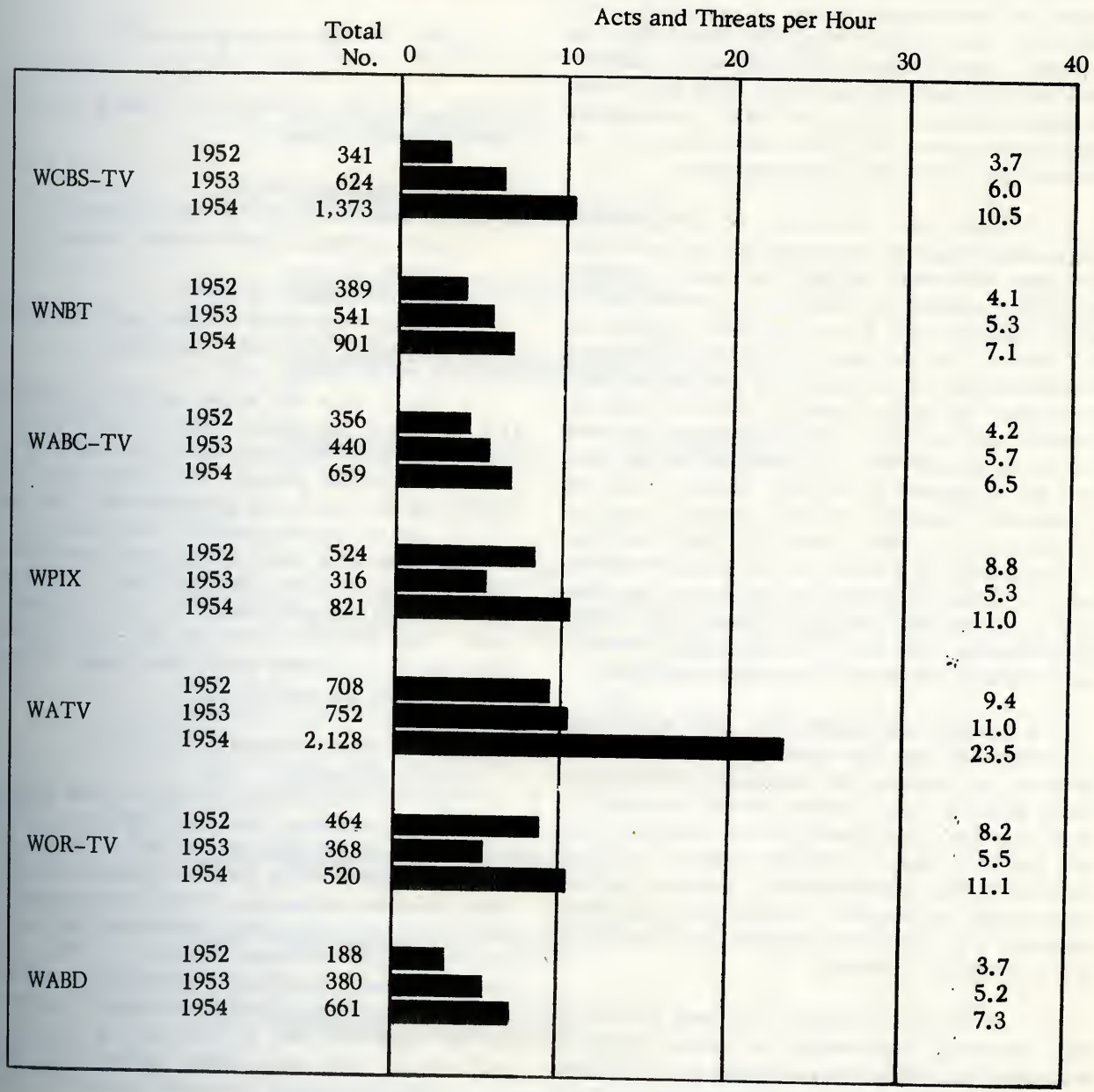
as an example for behavior and attitude. On the other hand, others maintain that violence shown on television has a desirable effect in so far as it provides a means for the vicarious release of hostility and aggression.

Violence from the Stations.

Figure 41 reveals that WATV had both the greatest quantity and the greatest frequency of violence in 1954, as in the previous two years. This, of course, is directly related to the fact that WATV devotes 67.6 per cent of its station time to drama, of which about two-thirds is crime and western drama. The smallest frequency and the second smallest quantity of violence is carried by WABC-TV.

Figure 41

NEW YORK TV: AVERAGE FREQUENCY OF ACTS AND THREATS OF VIOLENCE BY STATION



5

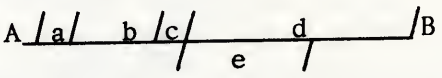
Advertising in New York Television

As in previous chapters, it is necessary to devote a few paragraphs to methodology before discussing findings. The reader should understand that this discussion of the methods and definitions of the study not only makes possible an informed interpretation, but also provides the bases for proper qualification of the findings. Even an objective study, with no particular case to support, must use arbitrary methods and definitions, and the choice among the various approaches to a problem will determine to a large extent the results that are obtained. In this chapter, for example, the quantity of advertising on television could have been made to appear larger by using the ratio of advertising time to non-advertising time rather than that of advertising time to total broadcast time.

Past reports have identified two kinds of television advertising, and the distinction between them has been preserved in the 1954 study. Primary advertising consists of messages ("commercials") which interrupt the flow of program material to sell products or services. Secondary advertising consists of displays, samples, and trademarks which accompany but do not interrupt the flow of program material, and, in some cases, it actually constitutes the program material. As examples of the latter type of secondary advertising, product plugs are occasionally worked into the program material in the form of jokes, songs, or brief mentions. The most fully developed form of secondary advertising is found in programs which impart information (e.g., recipes, ironing methods, etc.) while demonstrating a product; such programs have been called straight secondary advertising programs.

For primary advertising, the 1954 study made no change in the definition of such material. However, to improve the reliability of the monitoring process, two monitors worked as a team on each program; one timed primary advertisements and recorded data on program content, the other timed secondary advertisements. These duties were periodically exchanged. Furthermore, all advertisements were timed with stopwatches, thus adding to the precision of timing.

The 1954 study did depart from past procedures with secondary advertising; the actual amount of secondary advertising in each program, as defined in an earlier paragraph, was timed in minutes and tenths with a stopwatch by one member of the monitor team. In the graphs and tables of this report, the amount and proportion of secondary advertising found in 1954 was timed in this way. However, secondary advertising reported for previous years was not timed in this way, and for this reason is not strictly comparable with 1954 data. The following schematic diagram represents the differences in procedure:



Let line AB represent the time given to a particular program unit.

a = time in station break
b = time given to primary advertisements
c = time devoted to public agency announcements
d = time in program content
e = portion of program content accompanied by secondary advertising material.

In 1954, only the actual secondary material (i.e., "e" in the above diagram) was timed In 1951 to 1953, all program time exclusive of station break time, primary advertising time and public agency time, for programs with more than 50 per cent secondary material, was called secondary advertising time for purposes of computation; i.e., past reports used all of the "d" portion of the above diagram when "e" was equal to or more than fifty per cent of "d", and counted none of the secondary advertising where "e" was less than fifty per cent of "d".

Total Advertising, January 25-31, 1954

The 1954 study found almost the same amount of total advertising time as reported for 1953, but, as shown in Figures 42 and 43, large differences appear when the two kinds of advertising are considered separately. The 1954 study recorded 23½ more hours of primary advertising for the full week than in the week studied in 1953. The larger amount undoubtedly is partially accounted for by the new monitoring techniques; but even if one assumes that 10 per cent of last year's advertising time was missed, giving 72.8 hours as a rough estimate of the actual amount of 1953's

primary advertising, the 1954 figure is still larger by 16.8 hours. Figure 43 shows that 13 per cent of total program time was given to primary advertising, a gain of three per cent over 1953.

On the other hand, the 1954 techniques gave a much smaller amount of time accompanied by secondary advertising. Only 32.4 hours of program compared with 55 hours in 1953. Thus, as Figure 43 shows, the proportion of program time with secondary advertising dropped from eight per cent to five per cent in 1954. The combined effect of the rise in monitored primary advertising and the drop in secondary advertising produced the coincidence of almost the same quantity of total advertising for 1953 and 1954, and exactly the same proportion of total time in all advertising for the two years. Because of differences in definition

Figure 42

NEW YORK TV: PRIMARY AND SECONDARY ADVERTISING TIME
1951-1954

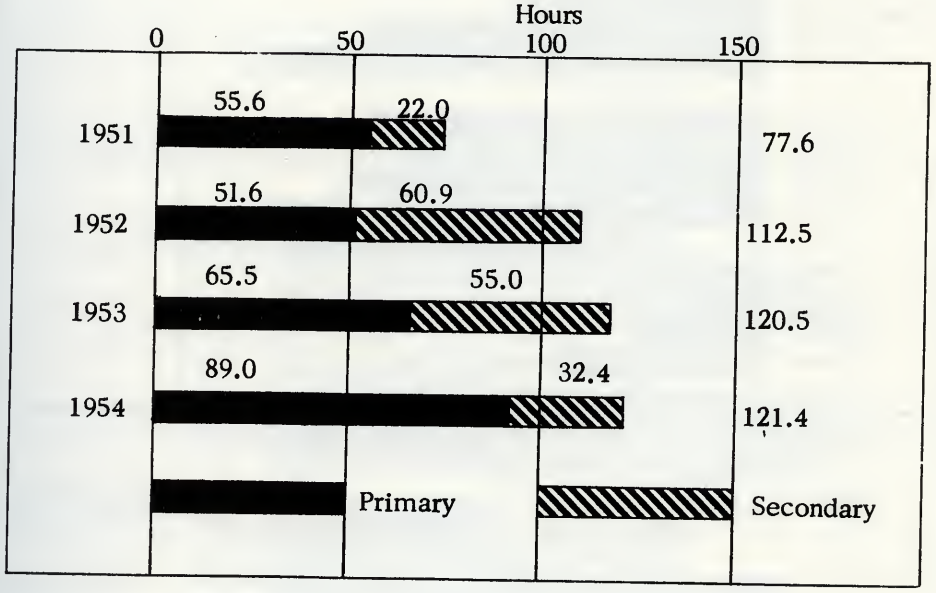


Figure 43

NEW YORK TV: PRIMARY AND SECONDARY ADVERTISING TIME
AS PERCENT OF ALL PROGRAM TIME, 1951-1954

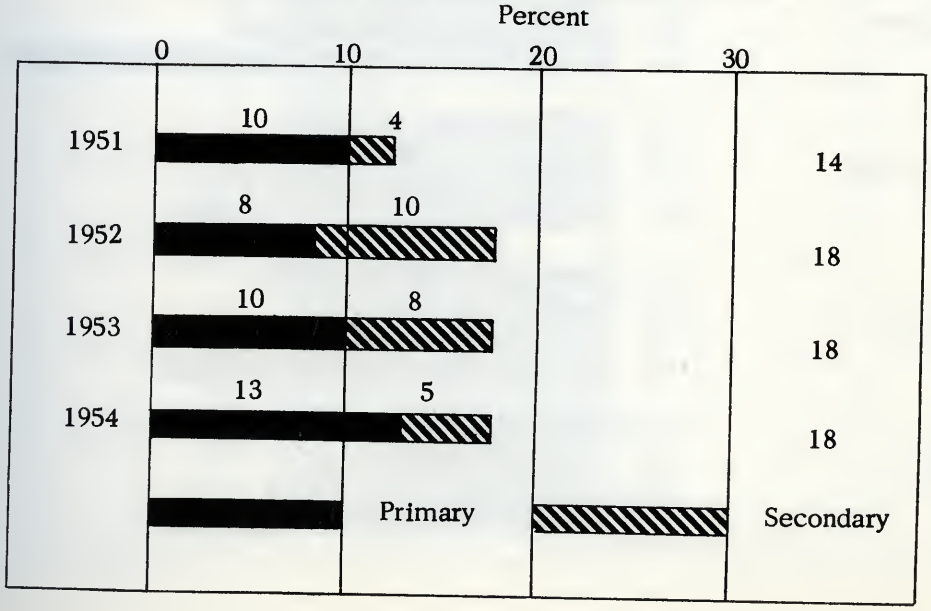


Figure 44

NEW YORK TV: PRIMARY ADVERTISING BY TIME SEGMENTS

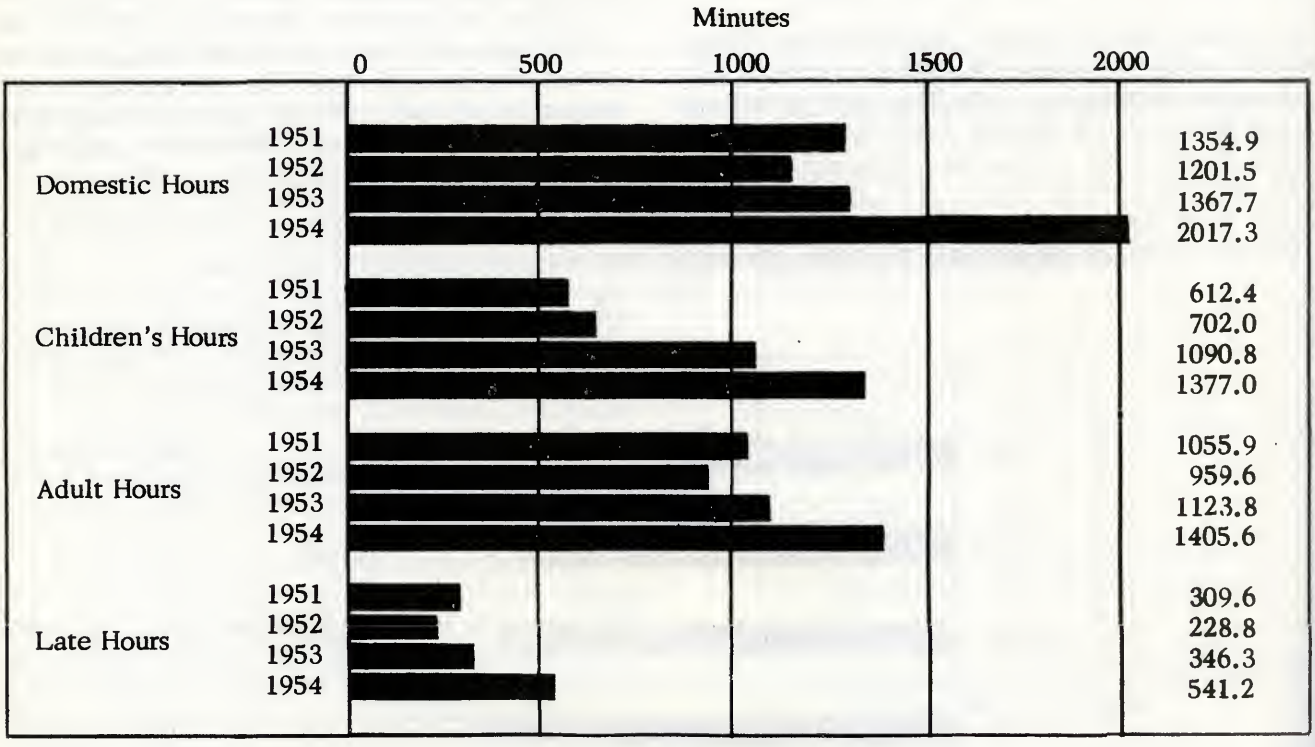
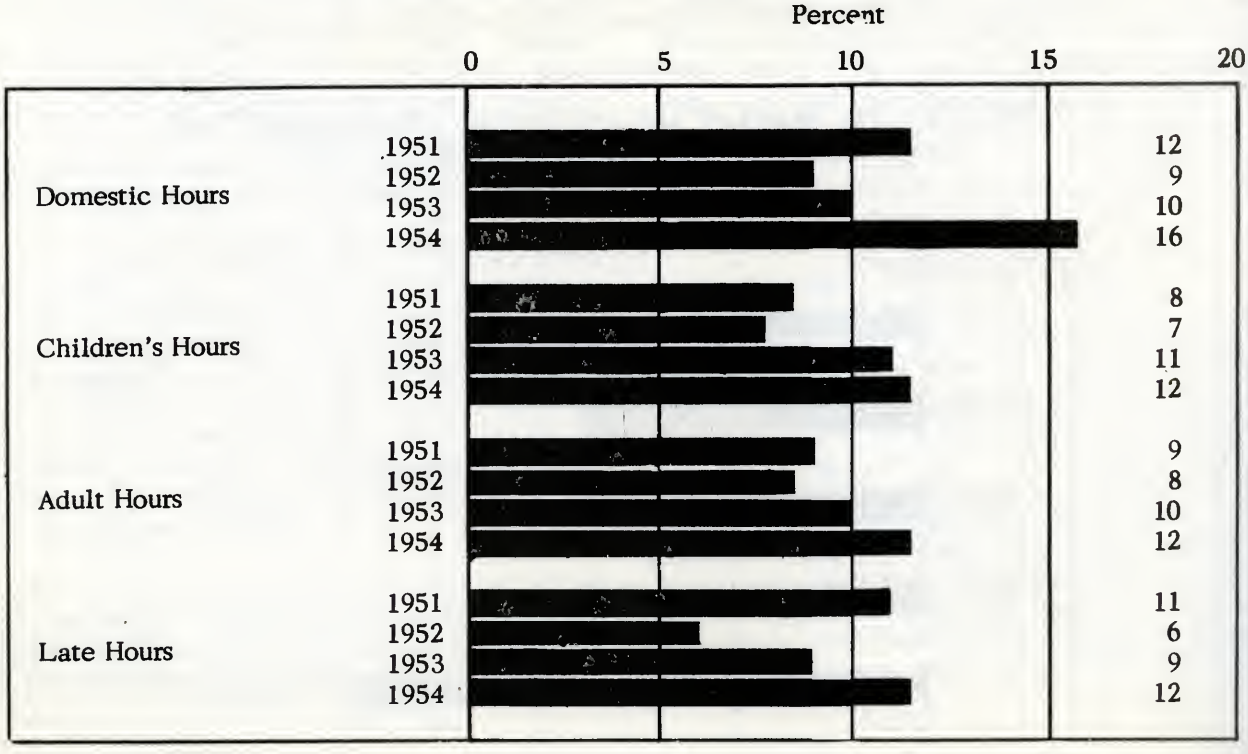


Figure 45

NEW YORK TV PRIMARY ADVERTISING AS PERCENT OF TOTAL TIME IN VARIOUS TIME SEGMENTS



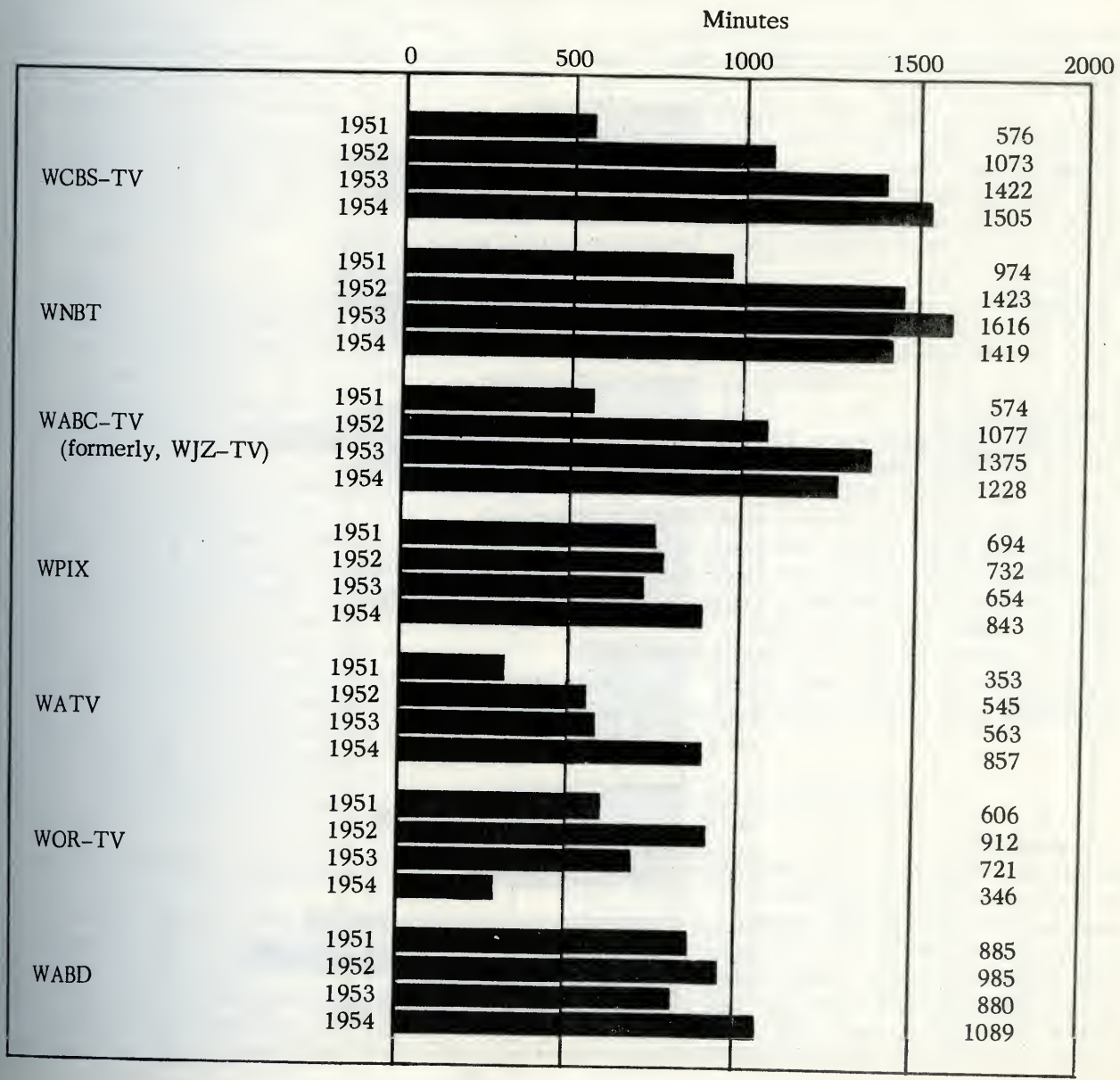
and procedure, the decrease in secondary advertising time has little meaning, if any. It does seem likely, however, that primary advertising has made a real increase of about 16 hours, or about two per cent of total time, since 1953.

Advertising Across the Broadcast Day.

Figure 44 shows that the domestic hours, with 2017.3 minutes of primary advertising, contain the largest amount of such material, while the late hours have the least with only 541.2 minutes of primary advertising for the week. Since not all time segments contain the same amount of program time, Figure 45 is interesting in that it shows the relative amount of primary advertising in each time period. In 1954, the domestic hours have the largest proportion of program time devoted to primary advertising with 16 per cent. The other three time periods are four per cent less. Apparently the daytime hours of weekdays are more heavily saturated with primary advertising than other times. Table 26, Appendix B, reveals that the same is true of secondary advertising;

Figure 46

NEW YORK TV: TOTAL ADVERTISING TIME, BY STATIONS



domestic hours have 6.4 per cent of time accompanied by secondary advertising as compared with 3.8 to 4.5 per cent in other time periods.

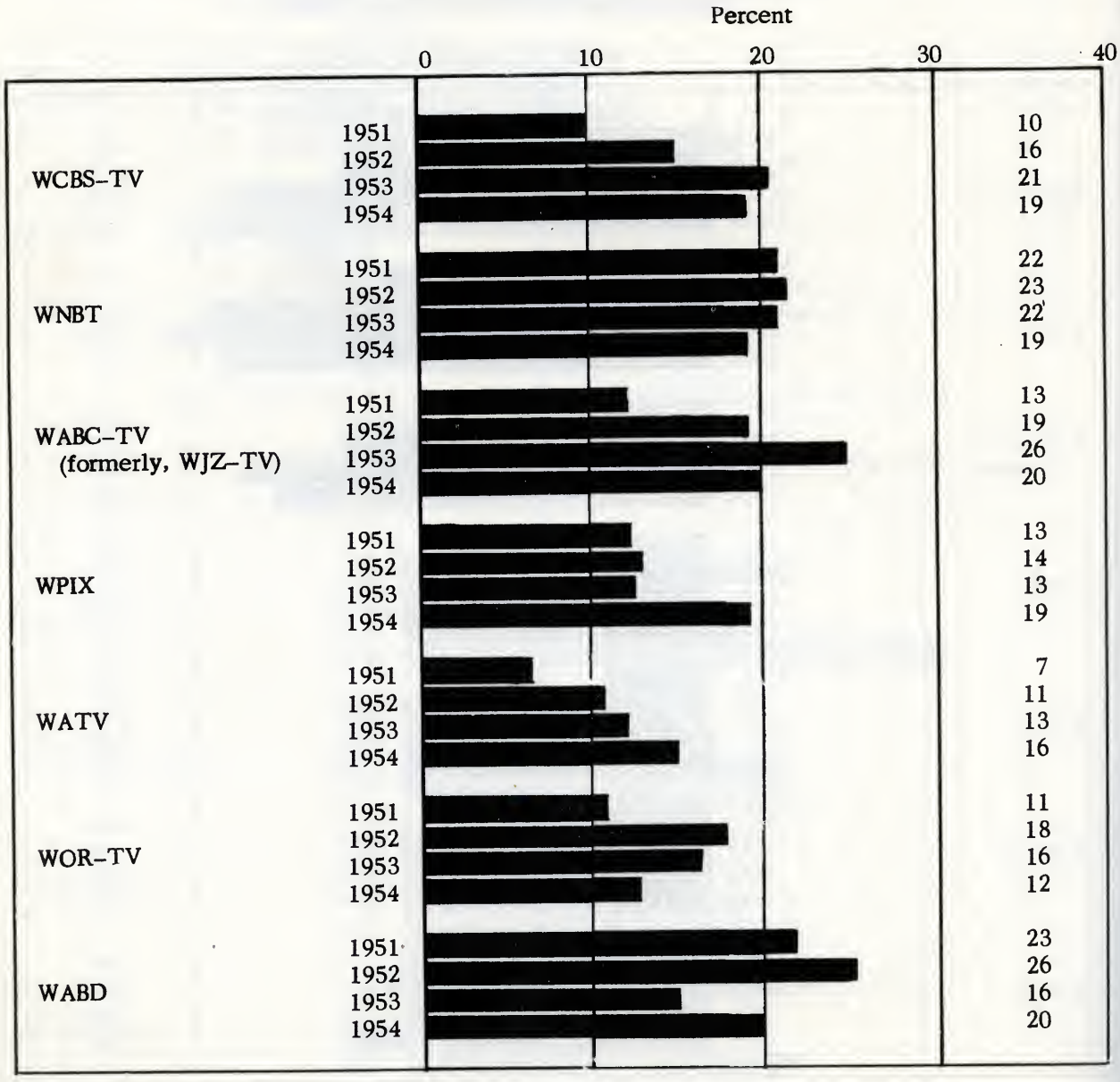
Advertising from the Stations

Figure 46 shows that in 1954 the network stations (WCBS–TV, WNBT, WABC–TV, and WABD) lead in the amount of total advertising, both primary and secondary, with WCBS–TV ahead of all others with 1505 minutes of total advertising for the full week. WOR–TV, an independent, has the least amount of advertising with 346 minutes for the week in 1954.

When total advertising time is considered relative to total program time, Figure 47 reveals that not much different exists among five of the seven stations; these stations, the four network affiliates and one independent, all devote 19 or 20 per cent of their total time—or about one minute in five—to either primary or secondary advertising. The two remaining stations, WOR–TV with 12 per cent and WATV with 16 per cent of total time in ad-

Figure 47

NEW YORK TV: TOTAL ADVERTISING TIME AS PERCENT OF TOTAL PROGRAM TIME, BY STATIONS



vertising, are well below average in the proportion of advertising time they televise.

Table 27, Appendix B, presents the number and length of primary advertisements for each station. Differences among stations are very similar to those found in total advertising. Table 28, Appendix B, shows the per cent of total program time in primary advertising for each station. When this relative measure is used, primary advertising ranges from a high of 15 per cent of total station time for WABC–TV to a low of 11 per cent for WOR–TV.

Table 29, Appendix B, presents the average length of primary advertisements by day of week and by station. For all stations, primary advertisements have an average length of 0.8 minutes during the weekdays, and 1.1 minutes on Saturday and Sunday in the week studied in 1954. The average length for the total week is 0.9 minutes. Except for primary advertisements on Sunday, these figures are larger than those obtained in 1953. When one considers the large number of very brief primary messages found in station breaks which pulls down the average length of these advertisements as a whole, it is clear that primary advertisements during programs are considerably longer than 0.9 minutes.

Table 29, Appendix B, also shows that three of the four network stations (WCBS–TV, WNBT and WABD) have the briefest primary messages, averaging 0.7 minutes in length. The longest commercial spiels are found in 1954, as in previous years, on WATV, with average messages running 2.1 minutes.

Table 30, Appendix B, presents differences among stations in the proportion of program time accompanied by secondary advertising. The independent stations represent both extremes in the use of secondary advertising; WOR–TV with one per cent and WATV with two per cent have the smallest proportions of total time accompanied by or made up of secondary advertising, while the third independent, WPIX, has the largest proportion with seven per cent of total station time in secondary advertising. Network stations vary between a low of four per cent for WNBT and a high of six per cent for WCBS–TV and WABD.

Advertising Differences among Sponsors.

For the first time in 1954, programs were classified according to the product or service sold by the sponsor of the program; products or services offered during station break advertisements were not considered in the classification. Twenty-two classes of products and services were used by the monitors. Table 31, Appendix B, shows the per cent of program time devoted to or accompanied by primary and by secondary advertising for each class of sponsor's product. These percentages also include the advertisements attributable to other products found in the station breaks accompanying the program unit; this small contamination probably would not alter the ranking of most product classes listed in Table 31.

Table 31 reveals that six classes of products devote an unusually large proportion of program time (over 20 per cent) to primary advertising. These classes are (1) jewelry; (2) automobiles, trucks, and accessories; (3) household soaps, cleansers and waxes; (4) toothpastes and other dentifrices; (5) lavatory soaps, shampoos, and women's toiletries; and (6) local merchants and services.

For other programs with only one sponsor, only two classes of products were found with less than the average amoutn of primary advertising. These classes were dairy products, with 11.7 per cent of program time in primary advertising, and industrial materials and services, with 10.8 per cent. Programs with multiple sponsors devote almost 16 per cent of their time to primary advertising. Such programs make up 43 per cent of all New York television time; another 23 per cent of total time is made up of sustaining programs with no commercial sponsors, and the remaining 34 per cent of total time is bought by individual sponsors. In Table 31, the 3.5 per cent of total time in primary advertising for sustaining programs is entirely made up of commercials during station breaks associated with such programs. It is the small amount of primary advertising counted in with sustaining programs that pulls down the overall proportion of total time devoted to primary advertising. When the so-called sustaining programs are excluded, primary advertising alone makes up 16.4 per cent of sponsored program time, and secondary advertising accompanies another 6.2 per cent, giving a total of 22.6 per cent of total sponsored program time given to advertising.

Public Agency Announcements.

Table 32, Appendix B, reveals that the number and length of public agency announcements are considerably higher in 1954 than in previous years. One and one-third per cent of total broadcast time is given to public agency announcements in 1954; among the stations, this proportion varies between 0.7 per cent in the case of WCBS–TV and 2.0 per cent for WABC–TV.

6

Public Issues on New York Television

Commercial television has presumably assumed an important role as a determinant of public opinion for millions of Americans. Research evidence on the impact of TV on its audience is slowly accumulating, and the hypothesis emerges that the new medium will surpass all others in molding opinions and changing behavior. Advertising research shows that television is several times more potent than radio in influencing product preferences and in creating new demands. Campbell* reports 31 per cent of his study sample listed TV as the source of their information on the 1952 election campaign as against 27 per cent who named radio and 22 per cent who listed newspapers. Of those who watched the campaign on television, 59 per cent considered that medium their most important source of information.

Not all of the ways in which television affects public opinion can be said to be intentional in the sense that the programs purposely set out to change the minds of viewers. However, at least two types of television programs attempt to affect public opinion. The first is the information type which is meant to present "the facts" to the audience from which they may draw their own conclusions. The second type explicitly attempts to change opinions; for example, a candidate for public office states his program or the chairman of a civic committee urges the audience to support a fund drive.

This chapter and its contents grew from the recognition of the importance of television as a medium affecting opinion on public issues in ways both intentional and unintentional. Furthermore, interest in public issues presentations on television was stimulated by an awareness of the implications of the potency of the medium in areas of traditional importance to democracy. We find in this topic potential conflicts between traditional and formal guarantees of freedom of speech and our sense of fair play, and desire to hear and see all sides of an issue. We also find possible frictions between private enterprise and governmental controls, and between criteria of popularity and revenue on the one hand and criteria of accuracy and adequacy on the other.

* Campbell, Angus; Gurin, Gerald; and Miller Warren. "Television and the election." Scientific American, May, 1953, pp. 46-48.

It is probably not necessary to point out that a discussion of public issues on television would be almost impossible without allowing some value judgements to color the content. By virtue of the fact that the television programs we shall discuss were produced in the United States with its particular form of government, its Constitutional guarantees, its legislated controls on communications, and its traditions and outlooks imbedded in the American culture, it is inconceivable that a wholly "objective" analysis could be made.

What Are Some of the Potential Problems in Public Issues Telecasting?

Television critics have cited considerations ranging from the philosophical to the technical in evaluating public issues on television. In general, we find agreement among critics, viewers and broadcasters that public issues programs should be produced "in the public interest." This principle is deceptively simple. First of all, what is the public interest, and who knows it best? Our political philosophy embraces on the verbal level the idea that the public itself is the ultimate judge of what is and what is not in the public interest. On the other hand, we have increasingly become dependent upon experts for guidance in public matters. This trend has been an almost inevitable consequence of the growing complexity of our modern life. Thus, persons trained in special aspects of this life—in economics, political science, law, medicine, education, and so on—are sought out as judges of proposed actions. The "average" citizen, on the other hand, despite higher levels of education and better means of communication, may actually be less qualified to pass judgment on all matters of public interest than his forefathers who lived in a less complex world.

In practice, the citizenry still determine what will be done in their interest, but they are increasingly dependent upon the judgment of others to define their interest for them. Assuming the validity of this observation, what are the consequences of public issues discussions in the mass communications media? First of all, how "objective" can a public issues discussion afford to be? That is, if the program did nothing but present all the facts on the topics of discussion, could the public be assumed to have the training, ex

perience, knowledge of other factors, and ability necessary to integrate these to arrive at a wise decision? Might special interest groups take advantage of the lack of discussion of consequences and implications to restructure the facts to fit their aims?

Secondly, if discussion, interpretation and debate seem desirable, who shall the experts be? How shall we insure that all sides of an issue are fairly presented? Who will guarantee that the "experts" will make their judgements in the public interest? Who will judge the accuracy of the "experts" premises and the validity of the conclusions drawn from them? And so on.

Lastly, as we rely increasingly upon expert judgment, the danger increases that the issues will be personalized. That is, it becomes more a matter of whether or not we like Senator X than a matter of the value of the issue he backs. Since television makes the most of personality factors, it is possible that more factors irrelevant to the merit of the issues under consideration will determine how the issues will be received by the public.

These are the general problems which any communication medium has a responsibility to consider when using the criterion of the public interest. There are further problems that are more specific to television in particular. These may be roughly grouped into problems of time, of technique and of revenue.

Time problems can be appreciated when one considers the task of discussing, say, the nation's economy in fifteen minutes. Even on longer programs, it is necessary to delimit the topic, to hit the high points and to minimize the exploratory discussions of many facets. As a result, the alternative views are reduced in number and are laid out in such a fashion that the issues look fairly cut and dried. Says critic Leo Cherne: "The issues are no longer black or white—if indeed, they ever were. But the debates that are staged for the living rooms of American tend by their format and emphasis to reduce all of our problems to the two colors. There is almost never a gray, an expressed doubt, seldom a concession that there are elements of truth in contrasting points of view."* To repeat, these shortcomings do not reflect a desire on the part of TV discussants to mislead their viewers, but rather are the result of trying to cover monumental problems in limited amounts of time. A newspaper or magazine, if it desires, can spend more time (perhaps space is the more appropriate term) on elaboration, qualification and substantiation. Furthermore, the written discussion can afford to explore more complexities than the reader can examine and re-examine at leisure; such exploration on radio or television might well confuse the listener. On this point, Mr. Cherne adds: "The danger is in the pretense. Millions listen to radio and television debates and come away with a feeling that they have learned the essentials about the controversy. More often than not they have acquired exaggerated opinions without an understanding of the complex background."

Added to the limitations of time are further problems raised by technique. Television still is regarded largely as an entertainment medium, and success in terms of entertainment is an important criterion for any program to meet. This is not to condemn the criterion. Psychologists have found that the interest value of material is an important determinant of how well the material will be learned or of how effective the material will be in changing opinions. The problem arises in the distortions of material and in the distribution of emphasis that might be made to improve the entertainment aspects of public issues programs. The public loves an argument, so areas of disagreement among public issues discussants are said to be emphasized over the areas of agreement. And the ability to turn a phrase or spellbind an audience might have more effect on audience opinion than the logic of the argument used.

Consider also the other totally irrelevant factors that might be introduced by technical problems in television. Voice quality, appearance, resistance to "mike-fright", and organization of presentation are factors introduced by the participant which may very well affect viewer opinion; while lighting, camera angle, juxtaposition of content and similar factors are variables affecting audience opinion that are contributed by the television producer.

Recently in television news the providing of opportunity to reply to opponents or critics has been receiving interest. Here the problems of time and technique are raised again. It seems unreasonable to experts that a network can find it possible to make time available to every person who feels a need to reply to his critics. But even if this were possible, it is possible to guarantee that each party to an argument will have equal

* Cherne, Leo M. "Biggest question on TV debates." New York Times Magazine, March 2, 1952, p. 14 ff.

opportunity to present his case? Some participants will be in a position to capitalize on large financial backings, skilled script writers and producers, and superior stage presence to prepare programs with greater impact than those of opponents, even if the opponents have equal time at their disposal. Also equal quantity of time for reply does not take into account differences in size of audience at different time periods. Thus, a half hour at 8:00 P.M. is more desirable than a half hour at 11:00 P.M.

As a final consideration, we must face the fact that most of today's television is the product of private, commercial enterprise. As such, it represents the result of huge investments, and revenue to justify these investments comes at present wholly from advertising. Thus, sponsor interests are in a position to bring pressure to bear on the content of programs. Raymond Rubicam, former president of the advertising firm, Young and Rubicam, observes that, "If the advertiser's program does not appeal to the number of people he wants and needs in order to maintain and increase his sales, he either grades his program down so as to reach more people; or, if he cannot do that, he gives up the program in favor of a new one that will reach more."* Since public issues programs, as a rule, enjoy less popularity than entertainment type programs, it is possible that fewer public issues programs are found than would seem desirable for a well informed public largely because sponsors cannot be found, and those which do exist may be designed to appeal to the widest audiences rather than to present adequate discussion.

Examples have also been noted of sponsor pressures which caused controversial persons to be removed from public issues panels,* and the rumor is often heard that sponsors frequently urge public issues discussants to steer away from "hot" or controversial topics.

Because of the possibility of sponsor influence over public issues discussions, the possibility also exists that public issues programs as a whole may show some biases if sponsors, as a group, have some common views among them. A similar danger exists among those who buy TV time to present their views for political purposes. Are the views and objections of groups with limited financial backing heard as often as those of larger and wealthier groups?

The factor of revenue appears to be responsible for another aspect of public issues presentation. For example, many of the public issues programs carried as sustaining time by the networks are dropped by local stations. This has been reported to be true of more than half of the sustaining programs offered by the networks to radio stations.* In many cases, the reason for this action probably was the understandable desire to fill a non-paying spot with sponsored material.

Problems in Public Issues Telecasting and the New York TV Studies.

We have summarized some of the more obvious problems of public issues treatment on television, especially as brought to attention by the critics of television. This discussion by no means is meant to serve as an indictment of commerical television. We have raised possible questions and noted certain dangers, but the fact remains that little has been done by way of evaluating the extent to which these problems are met or the dangers circumvented.

It was hoped during the planning of the 1954 study that steps might be taken to investigate the presentation of public issues on New York television. Almost immediately, problems in procedure were encountered. First of all, it is obvious from a consideration of the problems and dangers that we have discussed that very sophisticated judgments would have to be made. How to detect bias objectively? When has a problem been oversimplified? What are the appeals used in the discussions? These are but a few of the difficulties we recognized. Unfortunately, the period of time between the planning of the study and the target date for its administration was but a matter of a few weeks. With such a stringent time limitation, the preparation of devices and the training of teams which seem to be required by a thorough analysis of televised public issues discussion seemed out of the question. As a result, a fairly superficial look at public issues on TV became necessary. A small pilot study was conducted to provide ideas for methods that might be used in future analysis of public issues on television. A few observations made in this preliminary analysis are sufficiently interesting to warrant discussion in this report.

---

* Rubicam, Raymond. "The danger signals are up." Saturday Review of Literature November 3, 1951, p. 24 ff.

* "One editor missing." Time, August 18, 1952 pp. 59-60.

* Seldes, Gilbert. 'The news on television." New Republic, January 18, 1954, pp. 7-9

The Quantity and Format of Public Issues Programs on New York Television.

Figure 48 shows the proportion of total broadcast time devoted to public issues programs over the four years of the New York studies. The relative amount of public issues program time has been fairly small and not too variable over the years, and amounts to 1.8 per cent of all program time in 1954. Some slight fluctuations in the proportions of total broadcast time found in different formats of public issues programs can be seen from year to year. For example, 1953 had fewer public issues programs with a discussion or debate format and more with individual views than either of the adjacent years, 1952 or 1954. No information is available concerning the amount of discussion of public issues topics in other than public issues programs. The informal impression given by the supervisors of the 1954 study, however, indicates that many public issues topics receive informal discussion on many other types of programs, especially in the class of personalities programs.

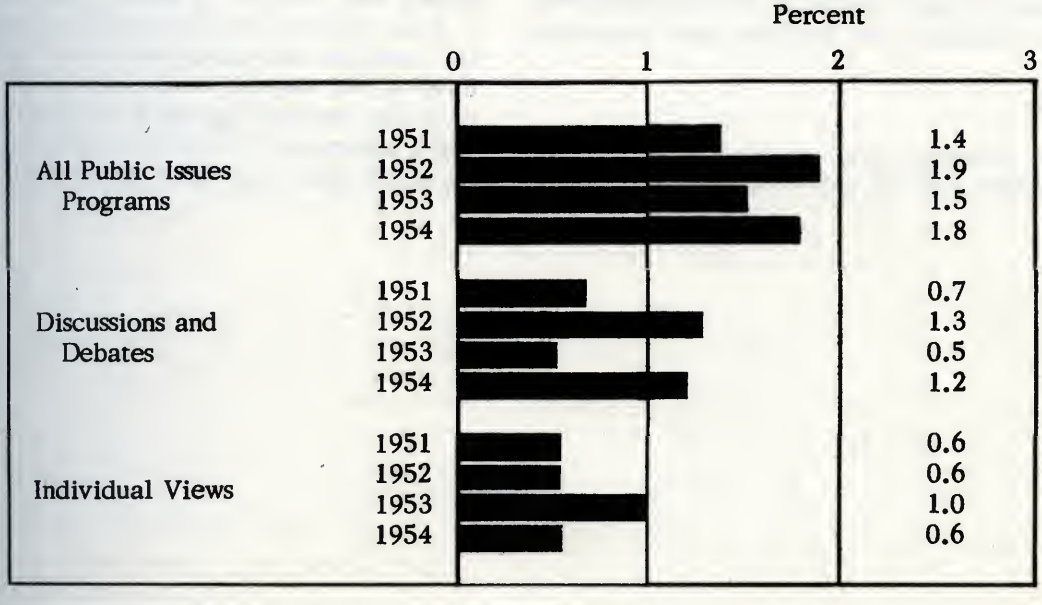
The Rationality, Breadth and Impartiality of Televised Public Issues Programs.

Monitors in the 1954 study were instructed to apply three coarse rating scales to each public issue discussion, whether in a public issues program or elsewhere. These rating scales were intended to provide a rough evaluation of the rationality of arguments used, the breadth of views, and the impartiality of the discussion. Table 33, Appendix B, shows how the monitors rated the 38 public issues discussions found in 1954; the three categories of each rating scale are defined in the table. In the judgment of the monitors, an even half of the discussions relied upon rational appeals, while 13.8 per cent of the discussions leaned heavily upon emotional argumentation. Only one view was found in 55.3 per cent of the discussions, and at least some "selling" of viewpoints was done on 53.6 per cent of the discussions.

Some indication of the reliability of the three scales was obtained by having six monitors independently rate the same public issues program on the three dimensions. On all three scales, the agreement among raters was higher than chance, and on the rating of the breadth of the program, perfect agreement was found. Nonetheless, both monitors and supervisors agreed that finer categories and more precise definitions should be used in future ratings of public issues on television. Psychological value and affective content analysis techniques as developed in recent years in psychology might well be applied to future study of this problem.

Figure 48

NEW YORK TV: PROPORTION OF TOTAL PROGRAM TIME IN PUBLIC ISSUES PROGRAMS



The Topics Covered in Televised Public Issues Discussions.

Table 34, Appendix B, draws a comparison between the public issues topics discussed on New York television during the week of January 25 to 31, 1954, and public issues topics found during the same week on the front pages of New York's seven largest daily papers. To some extent, this comparison is not fair to the televised discussions, since they are limited in the number of topics they can cover in their allotted time more than newspapers are limited by front page space. Also, there may be a greater time lag between an event and its discussion on television because of the necessity of obtaining discussants and preparing the programs.

During the January study week, the most frequently discussed topic on television was recession and the economy; proportionally, this topic received much less attention on the front pages of New York newspapers. For newspapers, the big topic was the Berlin conference, which ranked only fifth on television. The second most frequently discussed issue in newspapers was the refusal of repatriation by the captured American soldiers, a topic which was brought up in less than two per cent of the television discussions.

From Table 34, then, it is clear that the distribution of attention among public issues topics is not the same in both television and front pages of newspapers. However, it should be understood that this is not the only, nor the most valid, comparison that can be drawn between the two communications media. Similar analysis might have been conducted with editorials or syndicated commentator columns as the criterion from newspapers.

Summary.

When compared with the problems discussed in the early part of this chapter, the results of the studies of public issues programs conducted during the 1954 monitoring of New York television seem hardly to have scratched the surface. We have seen sketchy evidence to indicate that public issues discussions do not rely wholly upon rational appeals, that many present but one view of the topic under discussion, and that few programs are free from proselytizing for one or another view. We have also seen that some differences exist between television and newspapers in terms of the frequency with which various topics were discussed during the study week. It is not possible to say, however, whether or not television programs are prone to avoid controversial issues.

The need for a thorough investigation of public issues broadcasting is no less than it was before our efforts were made, and the need extends beyond an examination of the mere content of public issues programs. Equally important is the question of the impact of such programs on the viewing public, and of the sociological and psychological variables which determine how the viewer will respond to the public issues presentation.

Before we can expect helpful and constructive research in these areas, however, it has become apparent that there is a need for the definition of the responsibilities of the various communications media with regard to their roles in shaping public opinion. At this time, these responsibilities are only suggested in statements that are difficult to apply in making evaluations. To make useful investigations of public issues broadcasting, we need agreement on working definitions of such concepts as "the public interest," and we need workable criteria by which one can determine when practices satisfy the criterion of public interest. In short, it is our judgment that profitable evaluation of public issues on television cannot be made until we have at our disposal a statement of the objectives of public issues programs in a democratic society, and a statement of desirable and undesirable means by which these objectives can be realized.

Appendix

A

Monitor's Manual

for the

Fourth Annual Study of New York Television

APPENDIX A

MONITOR'S MANUAL

What the study is about. Beginning in 1951, the National Association of Educational Broadcasters annually has conducted an objective study of the content of television programs originating from the seven New York City channels. These studies have catalogued the programs, recorded their advertising time, analyzed the violence found in them and studied many other interesting aspects of their content. In addition to characterizing television content at the time of each study, the data also make possible trend analyses which have helped the industry, its viewers and critics to estimate the future course of television.

You have been engaged to assist in this fourth study of New York television. In some respects, your job will be easier than that of past monitors since we have been able to profit from the experience gained in these annual studies. On the other hand, you will have a greater responsibility for careful work to insure comparability of this year's data with that previously collected.

How the study will be carried out. Space for this study has been rented from Richardson, Bellows, Henry and Company, industrial consultants, located on the eighth floor of 1 West 57th Street, New York City. Seven television receivers will be set up within this space. Each set will be equipped with earphones to minimize the auditory distraction to other set viewers, and each set will be optimally tuned to one of the seven channels to be monitored.

Monitors will be assigned to each channel in pairs. One monitor will actively view and record while his relief summarizes and checks previously logged material. In this way, monitoring and clerical duties will be alternated frequently to minimize fatigue. Teams of monitors working in this way will view and account for every minute of program material produced on the seven channels from the moment the study begins on the morning of Monday, January 25, until it ends following the last program on the evening of Sunday, January 31.

In monitoring each program, a log sheet developed in consultation with experts in the fields of survey work and statistical analysis will be used. Monitors who have participated in past studies will discover that many items of information no longer will be collected and that the job of recording information has been greatly simplified. Only one special report form is required in this study. The log sheet and special report form will be described in greater detail below. Monitors are urged to familiarize themselves with these forms and to experiment with them at home before appearing for training.

Use of the Log Sheet. Refer to the enclosed sample Log Sheet. For a moment, consider only the main body of the log sheet which is the portion to be used during the actual monitoring of a program. The column of information along the right margin of the log sheet will be used to summarize the logged material and will be discussed later.

Title. The first line of the log sheet provides space for listing the title of the monitored program. Enter the title exactly as it appears or is used in the program introduction.

Featured Personnel. The second line of the log is to be used for the listing of the principal "stars" of the program. Only the main performers need be listed.

Program time, On and Off. A program unit is defined for the purposes of these studies as the aural and visual material contained between the opening "curtain" of the program and end of the station break which immediately follows the program. Therefore, in the space labled "On" you will enter the hour and nearest minute on which the first visual and/or aural stimuli occur which mark the beginning of the program about to be monitored. In the space labeled "Off" you will enter the hour and the nearest minute on which the station break following the program ends. Since this "off" time will nearly always be identical with the "on" time for the following program, you may fill this blank later by taking the time from the log sheet for the following program. No matter how you choose to handle the timing of the program, do it as carefully as possible since the difference between the "on" and "off" times yields the total program time and constitutes an important datum in later analyses.

There is one possible exception to the rule of adding the station break time following a program to the program time to obtain the total program unit time. This exception involves those occasional types of station breaks which are much longer than usual and are filled with shopping and merchandising information. If the station break is longer than three minutes, consider it as a separate program and prepare a separate log sheet for it. In these cases, you will not then add this "station break" time to the previous program.

Primary Advertisements. The commercial advertising material that you will observe in the monitored program has been divided into two types. Those commercials which interrupt the flow of the program material are designated as primary advertisements. Advertising material which does not interrupt the flow of program material but none the less is inescapable, or frequent plugs for a product which are inextricably mixed with the program material, or those cases in which the advertising material is the program, are designated as secondary advertisements.

In the space on the log for recording primary advertisements, you will enter the time in minutes and tenths of a minute given to each primary advertisement. A number of special stop watches have been obtained which read directly in minutes and tenths rather than in minutes and seconds. The use of tenths of a minute rather than seconds has obvious advantages when the advertising times are summed since it will not then be necessary to convert accumulated seconds into minutes and seconds. If it becomes necessary to use a standard watch or clock, a scale is provided at the bottom of the log sheet to convert seconds to the nearest tenth of a minute.

While the timing of primary advertisements sounds simple enough, experience will soon demonstrate to you that the ingenious methods devised by advertisers to work their materials smoothly into the flow of program material are sometimes successful to the point of causing you to fail to note their beginning. It is best to begin timing any material that might blossom into an advertisement and discard it if it does not prove to be a commercial rather than to wait to see what happens and then miss timing a portion of a commercial.

Many problems that will arise in the course of monitoring will have to be solved with very arbitrary decisions, and this probably will be especially true in the case of timing advertising material. However, if we remain consistent in our arbitrariness, our biases will then be accountable. Therefore, we hope that you will bring to the training session notes and questions made during the reading of this manual and trial use of the enclosed log sheets, so that difficulties can be anticipated and discussed before the actual monitoring.

Secondary Advertisements. All advertising material which does not interrupt the flow of program material, which is intermixed with the program material, or, in extreme cases, actually constitutes the program material, is secondary advertising. Examples of such advertising are the use of product names on backdrops, appearance of product samples in the picture, frequent mentions and intermixed plugs for the sponsor within the program in the context of jokes, songs, rhymes, interviews, and the well-known "information" type program which really is an advertisement of some product (frequently a hair tonic or reducing diet).

You will time these secondary advertisements to the nearest tenth of a minute, and record the time in the space provided on the log sheet for secondary advertisements. Some of the secondary advertisement material will be untimeable. In such cases, you should note this fact in the program description. However, whenever possible, record the time during which secondary advertising appears in the program material. While it is necessary to time primary advertisement separately, it is not necessary to get the time for each individual appearance of secondary material. All that is required is the total time during the program within which secondary advertisements were present. For this purpose, a limited number of stop watches have been obtained which can be used to accumulate the time for secondary material without clearing the watch after timing each appearance. At the end of each program, note in the program description a brief account of the means used in presenting secondary advertising on the program. A brief statement, such as "Product samples on m.c.'s desk," will be sufficient.

Public Agency Announcements. In addition to the commercial advertising which appears in the program unit, you will also encounter announcements for non-commercial interests, such as fund drives, safety campaigns, public institutions, and so on. These announcements are to be timed and recorded in the section of the log sheet labled "public agency announcements."

Brief Program Description. To check on program classifications and to secure other informa-

tion necessary for later analyses, it will be necessary for you to give a brief but clear description of the program. Make the description sufficiently detailed to enable anyone who has not seen the program to classify it properly with the program classification scheme to be described below. Note the format of the program, the mechanics of its flow of material and so on. Two examples are given below:

(1) M. C. introduces guest acts which include singer, dancers, and a comedian. M. C. interjects patter between acts. Secondary material appears as a sign in background of all acts. Sponsored by Sudso Soap.

(2) Dramatic play with murder mystery theme. Typical whodunit. No secondary material. Sponsored by Universal tabacco.

If you feel more detailed information should be given than in the above examples to bring out special features of the program, be sure to include this in the description. Above all, however, make your descriptions as objective as possible. Evaluations in terms of good and bad are to be left out; these judgments fall within the domain of the television critic.

Within the space of the program description are blanks within which you are to place your recommendations for the program and advertisement classifications based on the classification schemes described in the back of this manual. In arriving at proper classifications, it will be necessary to use the rule of predominance. If the program contains some brief dramatic portions but is mostly a monologue on some phase of the history of science, the program should be classified as one of the information-type programs. However, some programs might be more fairly classified if broken up into several separate "programs" according to their format. A well known Sunday afternoon program, for example, frequently will have a fifteen minute or half-hour portion devoted to information of some sort followed by one or more plays. In such a case, it seems more reasonable to prepare a separate log sheet for each of the homogeneous portions, giving each an individual classification, rather than forcing the entire program into one class. In most cases, the classification of the program will be a relatively straightforward procedure.

You are also asked to recommend a classification for the product plugged by the advertisements in the program using the classification scheme at the back of this manual. This classification is to be applied to the product sponsoring the program itself and should ignore the spot commercials which appear in the station breaks that have artitrarily been added to the program unit. Many programs have more than one sponsor; a "mixed" class is provided for these cases. As with the program classification, let the rule of predominance be your guide. Ignore mentions of other products manufactured by the sponsoring company. Include in the program description the name of the product and its nature; e.g., do not merely write "Sudso," but write "Sudso Soap."

Violence Tallies. In this study we shall continue the practice of recording the amount of violence which occurs on television. We shall use the definition of violence used in the past studies:

> "Violence [is] defined to include physical or psychological injury, hurt, or death, addressed to living things. An "act" [is] defined as an episode of whatever duration which concerns the same agent and the same receiver. Thus, a battle scene would be one act; a chase scene with a posse pursuing a man would be one act, even if interrupted by flashbacks to other scenes; an attack by one person on a second, in the course of which a third person attacks the first, would be two acts. A "threat" [is] defined as any manifest threat to commit an act of violence."

On the bottom of the log sheet are seven blocks within which monitors are to tally each act or threat of violence according to the agent of the act or threat. We shall not differentiate between acts and threats in this study. The agents, listed at the top of each block, are defined as follows:

(1) Human, weapon. Any act or threat carried out by a person with the aid of a weapon, such as a gun, club or knife, should be tallied here.
(2) Human, weaponless. Any physical act or threat carried out by a person without the aid of a weapon, such as grappling, fighting with fists, chasing, pushing, etc. should be tallied here.
(3) Human, legal, verbal, other. Any act or threat carried out by a person in the form of vituperation, legal suit, or other miscellaneous means should be tallied here.
(4) Act of nature. Any natural phenomenon producing violence, such as a storm, flood, earthquake, should be tallied here.
(5) Accident. Any violence should be tallied here which occurs as an accident, as when

a car goes out of control and crashes or a person slips and falls, in situations where no agent other than "fate" perpetrates the violence. The distinction between accident and act of nature is fine but the wide spread effect of the latter is a good criterion.

(6) Animal. Any violence committed by an animal is tallied here.

(7) Miscellaneous. Any violence which does not fit any of the above cases should be listed here. Use sparingly, unless the violence will not yield to classification in other categories without seriously distorting its meaning.

You will encounter many problems of classification in the use of the above classes. One difficulty we can anticipate is the case of the mixed agent. A brandishes a knife at B, who responds by grappling with A. Is the agent under which to tally this act weapon or weaponless? The arbitrary rule to follow: If A is the aggressor and dominates the act, tally the violence under "Human, weapon." Classify all acts according to the means used by the person dominating the act. Where the agent or means changes during an act, classify the act according to the agent with which it appears most of the violence was committed.

Types of violence contexts. By way of experimentation, we shall introduce a second dimension on which all violence will be classified. We do not pretend that the ratings required by this dimension are wholly objective. In addition to classifying all violence by agent, each act or threat of violence will also be placed in one of three types according to the extent to which the context of the act appears calculated to produce "tension." Perhaps you will feel that such an analysis comes too close to attempting to infer the effect of violence on the audience to have a proper place in a study such as this. However, we hope to justify our analysis by attending to the presence of stimuli known to be effective in eliciting "tension," rather than by presuming to use our own feelings as criteria for evaluation. Those of you who are working in the behavioral sciences will undoubtedly appreciate our reasons for not attempting to give explicit meaning to the term "tension" within this brief manual.

Within each of the cells of the log sheet devoted to a particular agent of violence, you will find the Roman Numerals I, II, and III. You will use the space following these numerals to tally types of context within agents of violence according to the following scheme.

(1) Type I context. Here tally those acts of violence which occur in relatively sinister contexts. Act or threats which are tallied here are those which are accompanied by one or more of the following devices:

a. Measured, ominous background music.
b. Shadowy, dark, "low-key" lighting.
c. Relatively clear depiction of terror or horror in the actions or expressions of characters.
d. Stealthiness of movements on the part of the agent(s).
e. Other devices used to create "suspense."

Much of the violence in crime dramas probably will fall in this class.

(2) Type II contexts. Tally in this class those acts or threats not necessarily less realistic than those described as Type I, but which are in less sinister contexts. The violence is not accompanied by stimuli listed under Type I. Examples of such violence are as follows: the punch landed by the young maiden's lover on the jaw of his rival (assuming the absence of the "sinister" aspects); an accidental fall in some form of light drama; arrest of a resisting criminal. Some violence in Westerns in the form of gunplay, chase scenes and fist fights are presented in such a matter-of-fact way as to warrant inclusion here.

(3) Type III contexts. Include in this class the cases of sham violence frequently found in comedy situations. In this class, the violence is not taken seriously by the agent or by the recipient. Some examples: the shove given by the straight man to the comedian; the custard pie thrown in the face; a fall in a humorous context. Note that in some cases fairly serious physical injury might be depicted as resulting from the act, as when a comic fells his partner with a ball bat. However, if the act is done "for laughs" it should be tallied as occurring in the Type III context.

Summarizing the log sheet. Monitors will be relieved from their viewing duties at the end of each program to summarize and code their log sheet for the program just concluded. Possible exceptions to this practice will be following brief programs of less than fifteen-minute duration. After a monitor is relieved from his viewing duties, he will make the following entries in the spaces along the right hand margin:

1. Station: enter the code number assigned to the station on which the program was monitored.

Station	Code Number
WCBS–TV	1
WNBT	2
WABC–TV	3
WPIX	4
WATV	5
WOR–TV	6
WABD	7

Note that the code number does not correspond to the channel number of each station!

2. Day: Enter the code number for the day on which the program is monitored. Monday is 1, Tuesday is 2 . . . . Sunday is 7.

3. Sheet No. Place a two-digit number in this space to indicate the number of each log sheet for that day. Use 01 for the first sheet of the day, 02 for the second, and so on.

4. Period. The day has been arbitrarily broken up into time periods according to the predominance of various types of audiences. Use the following code:

Weekdays

Time	Code	Audience
Sign-on to 5 PM	1	The "domestic" hours
5 PM to 7 PM	2	The "children's" hours
7 PM to sign-off	3	The "adult's" hours
11 PM to sign-off	4	The "late" hours

Saturday and Sunday

Time	Code	Audience
Sign-on to 7 PM	2	The "children's" hours
7 PM to 11 PM	3	The "adult's" hours
11 PM to sign-off	4	The "late" hours

5. Tot. Time. Enter here the total time for the program unit, from the beginning of the monitored program until the end of the station break which follows it, in minutes. This, of course, is obtained by computing the difference between the "on" and "off" times listed on the log sheet. Always use three digits to record time: e.g., a five minute program should be entered as 005. Review the definition of a program unit given earlier.

6. Pri. No. Enter here the number of primary advertisements. Use two digits.

7. Pri. Time. Enter here the sum of all time devoted to primary advertisements in the program unit. Make the entry in minutes and tenths using three digits; e.g., five and two tenths minutes should be entered as 05.2.

8. Sec. Time. Enter here the time during which secondary advertising material appeared in the program. Make the entry in minutes and tenths. Use three digits.

9. PubAg No. Enter here the number of public agency announcements during the program unit. Use two digits.

10. PubAg Time. Enter here the time devoted to public agency announcements during the program unit. Make the entry in minutes and tenths using three digits.

11. 50% Secondary? If half or more than half of the program material was accompanied by secondary advertisements, place a check in the space before "yes". If less than half was accompanied by secondary advertisements, check the "no" space.

12. Live? If the program is not recorded, i.e. not on film, it is designated live, and the space before "yes" should be checked. As in the case of other problems, let the rule of predominance help you resolve your doubts on this classification. If some filmed material accompanies the program, as in the case of some news programs, but the majority of the program is given to a live presentation, classify it as live.

13. Local? If the program is produced in the studios of the station being monitored, it is a local production. If it is brought to the transmitter from some other city by means of cable, microwave, or film, it is not local. Programs originating outside the station's studios but produced by its personnel and equipment at some local location, such as at Madison Square Garden or St. Nicholas' Arena, should be classified as local. Some cases may have to be decided by reference to a television industry journal by your supervisors at a later time if there is insufficient evidence given in the program to enable classification.

14. Ed. Institution? If an educational institution is associated with the program, place a check in the "yes" space. Note the name of the institution in the program description section of the log sheet.

15. Public Issues? If a public issue, as defined in the program classification scheme, is discussed at any length on the program, place a check in the "yes" space. A special Public Issues Form should be filled out to accompany any log sheet on which you have placed a check in this space. The program as a whole need not be concerned with public issues to warrant the indication of a public issues discussion on the log sheet.

16. HuViWeapon. Add up all tallies made under the classification of "Human, Weapon" violence irrespective of type of context. Enter the result here. Use two digits.

17. HuViWeaponless. Enter here the total number of tallies made under the classification of "Human, Weaponless" violence, irrespective of context. Use two digits.

18. HuViOther. Enter here the total number of tallies made under the classification of "Human, legal, verbal, other" violence, irrespective of context. Use two digits.

19. NatureVi. Enter here the total number of tallies made under the classification of "Act of Nature" violence, irrespective of type of context. Use two digits.

20. AcciVi. Enter here the total number of tallies made under the classification "Accident," ignoring types of context. Use two digits.

21. Animal Vi. Enter here the total number of tallies made under the classification "Animal," ignoring types of context. Use two digits.

22. Misc. Vi. Enter here the total number of tallies made under the classification "miscellaneous," ignoring types of context. Use two digits.

23. Total Vi. Enter here the total number of tallies made of violence across all classifications and types. Obtain this number by actually recounting all tallies made. Then, sum the entries made under the seven classes of violence to insure that this total cross-checks with the entry in space 23. Use two digits.

24. Context I. Sum across all classes of agents of violence the number of tallies listed as Type I context and enter the total here. Use two digits.

25. Context II. Sum across all classes of agents of violence the number of tallies listed as Type II context and enter that total here. Use two digits.

26. Context III. Sum across all classes of agents of violence the number of tallies listed as Type III context and enter that total here. Add up the entries for the three types of contexts to make sure they sum to the total entered in space 23. Use two digits.

27. Program Class. Check your recommended program classification with your supervisor. After you and your supervisor agree on a classification, enter the appropriate code number for the class in this space.

28. Audience. Enter here the proper code number from the list below to indicate the apparent intended audience of the program. Clues for making this classification frequently are obtained from phrases used by the announcer or stars; e.g. "Hi kids. ." or "Ladies, are you . . ."

Intended Audience Code

Audience	Code No.
Housewives	1
Children	2
Teen-agers	3
Adult-general	4

29. Adv. Class. Check your recommended advertising classification with your supervisor. After you and your supervisor agree on a classification, enter the appropriate code number for the class in this space.

30. Monitor. Each monitor will be assigned a code number which he should enter in this space on each log sheet completed by him. Just below the space for your code number, sign your name. Your contribution to this study will be acknowledged by name in the published reports.

The Public Issues Form. The presentation of public issues on television will receive special attention in this study. To quote from our program classification scheme, a public issue presentation includes any discussion or debate of action(s), past, present or proposed, that has consequences for the general public or deals with their intersts. Proposed legislation, governmental actions, foreign policies, defense spending, budget balancing for governmental units, educational needs, public health and crime prevention are but a few of the topics that might be included in public issues discussions.

Not all public issues content will be in the form of discussion or debate among several participants. You may find opinions given on public issues in the form of monologues, as in presentations by news analysts, persons being interviewed, or in extemporaneous comments by performers. Do not include the mention of public issues in news reports unless the reporter expands on the topic by giving an analysis of the news or by giving his personal views in a commentary.

A special form is provided for recording the presentation of public issues. This form shall be used for all programs classified as public issues programs, and for all discussions of public issues, except news reports as noted above, in programs not classified as public issues programs. The public issues form is only a supplement to the regular log sheet; all programs must be recorded on the standard log sheet.

The Public Issues Form has three spaces in the upper right-hand corner in which you are to copy the station code, the day code and the log sheet number from the log sheet used in monitoring a program with public issues content.

At the top of the main body of the Public Issues Form is a space to record the program title. Just below this space are five lines, lettered A through E, on which you are to list as accurately as possible names, identifications and affiliations of the participants in the public issues discussion. A sample entry might read as follows:

A. John Jones, U.S. Senator from Maine. Republican.

Record all information necessary to identify each participant.

Below the listings of participants are five spaces, lettered A through E to correspond to the spaces for recording participants' names, in which you shall enter tallies to represent the "points" made by each participant. By a point, we mean a new contribution, including its development and conclusion, to the discussion that is relevant to the topic(s) being discussed. If Senator Jones states that a large standing army is not necessary and cites the role of air power in modern warfare as his reason, he has made his reason, he has made a point. If Senator Doe rejoins with an argument to the effect that while air power is important where the enemy's strength is concentrated, it is less effective against decentralized strength, then he too has made a point. Make one tally for each point thus made in the space corresponding to the contributor's name. Do not attempt to judge the accuracy or effectiveness of the arguments in making tallies. Do not tally mere veritage or evasive comments. Note that one point may be backed up by a number of reasons. You are to tally only the points, however.

A space is also provided on the Public Issues Form for summarizing the discussion. In this summary, outline the major views given by each participant, and note those participants who were in agreement and those who were not.

On the bottom of the Public Issues Form are three rating scales. On the first of these, you are to place a check on the scale to indicate the extent to which rational rather than emotional arguments were used in the discussion. The scale is segmented into three portions; the two extremes are labeled and the center portion is left as an "in-between" section. By rational arguments, we mean objective appeal to fact and evidence. By emotional agruments, we mean subjective views, appeals to custom, and so on. The extremes of this scale could also have been labeled objective and subjective.

On the second scale, you are to indicate the breadth of coverage given to the topics of discussion. That is, were several points of view explored, or only one?

One the third scale, you are to indicate with an appropriate check the extent to which the presentation was an impartial one. That is, were certain views "sold" to the audience, or were facts presented impartially from which the audience could draw its own conclusions?

PROGRAM CLASSIFICATIONS

Note: Code numbers inclosed within parentheses indicate classes which contain sub-divisions. Such code numbers are not to be used in classifying programs; use instead one of the sub-classes appearing below it.

Class 1. Entertainment

10100 Children's programs, not otherwise classified
Programs, explicitly intended for children, which are not of a format listed elsewhere below. Does not include children's drama, variety or information type programs.

10200 Comedy, not in drama or variety format
Programs featuring comedian who delivers his material primarily as a monologue, or several comedians exchanging quips, but without the drama or variety format of other comedy programs.

10300 Dance
Presentation of dance as an independent art, as in theatre production of classical ballet, etc.

(10400) Drama
Fictional dramatization. Includes usually a complete story or a segment of a continuing story. Dramatizations which are minor portions of programs which have predominantly other interests are excluded. No distinction is made between film and live productions.

10401 Action and Adventure drama
Adventure and action stories, lacking the western plot and setting, in which other interests than action and adventure are subordinate. Drama depicting heroics.

10402 Classics
Dramatic works that have become part of the permanent literature of the theatre; or films and plays based on classic novels or stories.

10403 Comedy drama
Dramatic programs emphasizing comedy, including some serial programs closely related to the domestic drama class but with greater emphasis on comedy situations.

10404 Crime drama
Crime melodrama, murder, spy, detective, mystery and horror stories.

10405 Fairy tales
Tales and stories from folklore.

10406 Family Relations, non-serial
Programs similar to the serial "soap opera," but each program is self-contained.

10407 Historical drama
Drama depicting real historical events. Do not include drama in this class on the basis of costume and period alone: look for evidence of historical research.

10408 Musical drama
Musical comedies and light opera.

10409 Romance
Includes historical and other stories with a predominantly romantic theme.

10410 Serial domestic drama
The serial family relations type drama frequently called the "soap opera".

10411 Western drama
The cowboy melodrama.

10412 Other drama

(10500) Fine Arts

10501 Literature

10502 Paintings, Sculpturing, graphic Arts
Does not include the "how to" programs.

10600 Music and patter
Programs in which music, live or recorded, is alternated with informal chatter, commentaries, news items, recipes, etc.

(10700) Music, straight
Programs in which music dominates the content with little or no other type material.

10701 Light music
"Semi-classical," dinner music.

10702 Popular music
Current songs, dance music, "hillbilly" music.

10703 Serious music
"Classical" music, concerts, recitals, etc.

10800 Personalities
Interviews of, or conversations with or about, celebrities, people in the news, unusual occupations, etc. Also includes dramatizations of an individual's life problems in an ostensibly realistic manner and in conjunction with the appearance of the individual. Includes monologues of homespun philosophy.

(10900) Quiz, stunts, contests, panels
Any program in which the basic activity is a social game or contest of wits or other talents or chance, with prizes or penalties for the performance. Excludes sports.

10901 Experts, guests
The contest or stunt occurs among a panel of "experts" or a group of invited guests.

10902 Studio audience
The participants obviously are drawn from among the casual studio audience.

10903 Talent, amateur or professional
Shows in which professional or non-professional entertainers compete for applause and/or assistance in their professional career.

10904 Telephone
The contestants are members of the home audience, reached by telephone.

11000 Recreation and participant sports
Hunting, fishing, bowling when not a "how to" program.

11100 Sports events, spectator
Extensive presentation of the major competitive sports such as basketball, boxing, wrestling, etc. Also includes such synthetic sports as roller derbies and jalopy races.

(11200) Variety
Any composite of singing, dancing, instrumental music, comedy skits, impersonations, magical tricks, acrobatics, etc. Talent contests are not included.

11201 Formal variety
Theatrical variety with a Master of Ceremonious stage-like sets, usually with a studio audience.

11202 Informal variety
Special television forms of variety notable for their casualness and informality.

Class 2. Information Programs

(20100) Information
Any program whose primary purpose is to inform by showing the how, when, where and/or why of some subject. News and weather reports are excluded since they are separately coded.

20101 Arts, crafts, hobbies
Programs primarily concerned with the household and its activities, including household hints, interior decorations, hobbies, pets and handicrafts.

20102 Cooking
Includes tips on food selection.

20103 "Nature," wildlife, conservation
Programs which present animal life habits, distribution of flora, conservation measures, etc.

20104 Personal care
Beauty, hairdressing, physical fitness, proper attire, etc.

20105 Science
Must include some reference to discussion or demonstration of scientific principles.

20106 Shopping and merchandising
Programs displaying or hawking merchandise or services, discussing fashions, the merits and uses of various products, giving advice on buying, etc. Includes "commercial pitches" longer than 3 minutes outside of titled programs. All advertising messages inside titled programs and all advertising messages less than 3 minutes outside titled programs are ignored in the program classification and their time is included in the program unit.

20107 Travel
Documentary material on lands and peoples.

20108 Other information
Miscellaneous documentary material on industry, technology, health, etc. Includes "institutional" advertising films produced by commercial organizations.

(20200) News

20201 News reports, analyses and summaries

20202 Special events and features
Specialized and extensive treatment of background of current news; other "feature" programs.

20300 Sports news and interviews
News of the sports world where this material is not merely a minor part of a program.

20400 Weather reports and forecasts

Class 3. Orientation Programs

30100 Personal relations
Discussion of marriage and family problems including the application of social sciences.

30200 Public events
Public ceremonies, assemblies, parades; sessions of official bodies, etc., reported extensively and not as part of program.

(30300) Public Institutional programs
Programs demonstrating some aspect of the organization or activities of such institutions as the Army, Navy, Red Cross, etc.

30301 Dramatized public institutional programs

30302 Expository public institutional programs
Factual description and appeals for action.

(30400) Public Issues
Discussion or debate of action(s), past, present or proposed, that have consequences for the general public or deal with their interests.

30401 Discussion and debate

30402 Individual views

(30500) Religion
Religious services, talks, dramatizations, hyms, etc.

30501 Protestant

30502 Catholic

30503 Jewish

30504 Non-sectarian

30505 Other

Advertiser's Product Classification

01 Food and food products (except dairy products)
02 Soft Drinks
03 Dairy products
04 Beer and wine
05 Drugs, remedies
06 Tooth pastes and other dentifrices
07 Shaving supplies and men's toiletries
08 Lavatory soaps, perfumes, shampoos, other women's toiletries
09 Household soaps, cleansers, waxes
10 Home furnishings and equipment (excluding class 11)
11 Home appliances, radio, TV, phonographs, refrigerators, etc.
12 Clothing
13 Jewelry, watches
14 Automobiles, trucks, accessories and equipment
15 Gasoline and oil
16 Industrial materials
17 Local merchants
18 Associations representing various industries
19 Tobacco and smoking materials
20 All other single sponsor's products
21 Multiple sponsorship
22 Sustaining programs

LOG SHEET

Title:_____ On:_____

Featuring:_____ Off:_____

Primary Advertisements (time in minutes and 10ths of minutes)

Secondary Advertisements (time in min. and 10ths of min.)

Public Agency Announcements (time in min. and 10ths of min.)

Brief Program Description (include sponsor, product, technique)

1. Station _____
2. Day _____
3. Sheet No. _____
4. Period _____
5. Tot. Time _____
6. Pri. No. _____
7. Pri. Time _____
8. Sec. Time _____
9. PubAg No. _____
10. PubAg Time. _____
11. 50% Secondary?
    _____1 Yes _____ 2 No
12. Live?
    _____1 Yes _____2 No
13. Local?
    _____ 1 Yes _____2 No
14. Ed. Institution?
    _____1 Yes _____2 No
    Note name in description
15. Public Issues?
    _____ 1 Yes _____2 No
16. HuViWeapon _____
17. HuViWeaponless _____
18. HuViOther _____
19. NatureVi _____
20. AcciVi _____
21. AnimalVi _____
22. Misc. Vi _____
23. Total Vi _____
24. Context I _____
25. Context II _____
26. Context III _____
27. Program Class _____
28. Audience _____
29. Adv. Class _____
30. Monitor _____

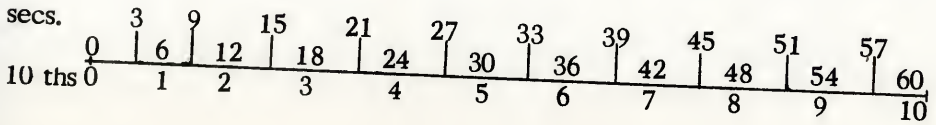
Recommendation: Program Class_____ Adv. Class_____

Violence Tallies

Human, Weapon	Human, Weaponless	Human, legal, verbal, other
I.	I.	I.
II.	II.	II.
III.	III.	III.

Act of Nature	Accident	Animal	Miscellaneous
I.	I.	I.	I.
II.	II.	II.	II.
III.	III.	III.	III.

Conversion Scale



PUBLIC ISSUES FORM

_____
Station Day Log Sheet No.

Program Title: _____

Names and identifications (including affiliations) of participants.

A. _____

B. _____

C. _____

D. _____

E. _____

"Points" made by each participant

A. _____

B. _____

C. _____

D. _____

E. _____

Summary of discussion. Briefly state each participant's point of view. Indicate which participants were in agreement and which were not.

Rationality	Rational appeals	Emotional appeals
Breadth	Many views presented	One view presented
Impartiality	Audience judges facts and decides	Views are "sold" to audience

Appendix

B

Detailed Tables of Data

TABLE 1

NEW YORK TV: PER CENT OF TOTAL TIME IN VARIOUS PROGRAM CLASSES

Type and Class	1954 (39,766 min.) Per Cent	1953 (39,104 min.) Per Cent	1952 (37,645 min.) Per Cent	1951 (33,837 min.) Per Cent
Entertainment Type				
Children's Programs, Not Otherwise Classified	0.1	0.0	0.1	0.1
Comedy, Not in Drama or Variety Format	0.4	a	a	a
Domestic	(0.1)			
Children's	(0.0)			
General	(0.3)			
Dance	0.0	0.1	0.0	0.1
Drama, All	46.2	47.0	42.4	33.2
Domestic	(1.6)	(5.8)	(4.0)	(1.1)
Children's	(6.8)	(3.9)	(6.7)	(7.8)
General	(37.8)	(37.3)	(31.7)	(24.3)
Action and Adventure Drama	5.1	4.3	3.2	4.1
Domestic	(0.3)	(a)	(a)	(a)
Children's	(1.1)	(1.5)	(0.9)	(2.0)
General	(3.7)	(2.8)	(2.3)	(2.1)
Classics	0.2	0.9	0.8	0.7
Domestic	(0.0)	(a)	(a)	(a)
Children's	(0.0)	(0.0)	(0.0)	(0.1)
General	(0.2)	(0.9)	(0.8)	(0.6)
Comedy	11.1	6.0	4.3	5.3
Domestic	(0.0)	(a)	(a)	(a)
Children's	(2.1)	(0.9)	(1.2)	(2.0)
General	(9.0)	(5.1)	(3.1)	(3.3)
Crime	13.5	15.3	15.1	10.0
Domestic	(0.0)	(a)	(a)	(a)
Children's	(0.1)	(0.1)	(0.2)	(0.0)
General	(13.4)	(15.2)	(14.9)	(10.0)
Fairy Tales	0.6	0.1	0.1	0.8
Domestic	(0.0)	(a)	(a)	(a)
Children's	(0.6)	(0.1)	(0.1)	(0.8)
General	(0.0)	(a)	(a)	(a)

Note: An "a" in the table indicates that comparable data are not available for that year.

TABLE 1 (Continued)

NEW YORK TV: PER CENT OF TOTAL TIME IN VARIOUS PROGRAM CLASSES

Type and Class	1954 (39,766 min.)	1953 (39,104 min.)	1952 (37,645 min.)	1951 (33,837 min.)
Entertainment Type (Continued)				
Family Relations, Non-Serial	0.8	3.1	4.0	1.1
Domestic	(0.0)	(3.1)	(4.0)	(1.1)
Children's	(0.0)	(a)	(a)	(a)
General	(0.8)	(a)	(a)	(a)
Historical	0.5	a	a	a
Domestic	(0.0)			
Children's	(0.0)			
General	(0.5)			
Musical	1.1	1.4	0.8	0.3
Domestic	(0.0)	(a)	(a)	(a)
Children's	(0.0)	(a)	(a)	(a)
General	(1.1)	(1.4)	(0.8)	(0.3)
Romance	2.2	5.1	4.3	5.7
Domestic	(0.0)	(a)	(a)	(a)
Children's	(0.0)	(a)	(a)	(a)
General	(2.2)	(5.1)	(4.3)	(5.7)
Serial, Domestic	1.3	2.7	a	a
Domestic	(1.3)	(2.7)		
Children's	(0.0)	(a)		
General	(0.0)	(a)		
Western	7.1	7.3	8.3	7.8
Domestic	(0.0)	(a)	(a)	(a)
Children's	(3.0)	(1.4)	(4.1)	(2.5)
General	(4.1)	(5.9)	(4.2)	(5.3)
Other Drama	2.7	0.1	1.4	0.4
Domestic	(0.0)	(a)	(a)	(a)
Children's	(0.0)	(0.0)	(0.0)	(0.4)
General	(2.7)	(0.1)	(1.4)	(a)
Fine Arts, All	0.2	0.3	0.1	0.1
Literature	0.0	0.1	a	a
Painting, etc.	0.2	0.2	a	a

Note: An "a" in the table indicates that comparable data are not available for that year.

TABLE 1 (Continued)

NEW YORK TV: PER CENT OF TOTAL TIME IN VARIOUS PROGRAM CLASSES

Type and Class	1954 (39,766 min.) Per Cent	1953 (39,104 min.) Per Cent	1952 (37,645 min.) Per Cent	1951 (33,837 min.) Per Cent
Entertainment Type (Continued)				
Music, All	6.7	4.4	4.2	3.6
Domestic	(1.6)	(2.2)	(a)	(a)
Children's	(0.0)	(a)	(a)	(a)
General	(5.1)	(2.2)	(a)	(a)
Music and Patter	3.5	2.2	a	a
Domestic	(1.5)	(2.2)		
Children's	(0.0)	(a)		
General	(2.0)	(a)		
Light Music	0.3	0.0	0.0	0.0
Domestic	(0.0)			
Children's	(0.0)			
General	(0.3)			
Popular Music	2.6	2.0	3.7	3.4
Domestic	(0.0)	(a)	(a)	(a)
Children's	(0.0)	(a)	(a)	(a)
General	(2.6)	(a)	(a)	(a)
Serious Music	0.5	0.2	0.5	0.2
Domestic	(0.0)	(a)	(a)	(a)
Children's	(0.0)	(a)	(a)	(a)
General	(0.5)	(a)	(a)	(a)
Personalities	4.8	2.7	2.3	4.2
Domestic	(2.2)	(a)	(a)	(a)
Children's	.0)	(a)	(a)	(a)
General	(0.6)	(a)	(a)	(a)
Quiz, Contests; All	5.0	5.6	7.0	7.2
Domestic	(1.0)	(a)	(a)	(a)
Children's	(0.3)	(0.3)	(0.7)	(0.3)
General	(3.7)	(5.3)	(6.3)	(6.9)
Experts, Guests	2.1	3.6	2.0	1.1
Domestic	(0.2)	(a)	(a)	(a)
Children's	(0.2)	(a)	(a)	(a)
General	(1.7)	(a)	(a)	(a)

Note: An "a" in the table indicates that comparable data are not available for that year.

TABLE 1 (Continued)

NEW YORK TV: PER CENT OF TOTAL TIME IN VARIOUS PROGRAM CLASSES

Type and Class	1954 (39,766 min.) Per Cent	1953 (39,104 min.) Per Cent	1952 (37,645 min.) Per Cent	1951 (33,837 min.) Per Cent
Entertainment Type (Continued)				
Studio Audiences	1.8	1.1	2.5	1.8
Domestic	(0.8)	(a)	(a)	(a)
Children's	(0.0)	(a)	(a)	(a)
General	(1.0)	(a)	(a)	(a)
Talent	0.8	0.1	0.7	0.3
Domestic	(0.0)	(a)	(a)	(a)
Children's	(0.1)	(a)	(a)	(a)
General	(0.7)	(a)	(a)	(a)
Telephone	0.4	0.5	1.1	2.8
Domestic	(0.0)	(a)	(a)	(a)
Children's	(0.0)	(a)	(a)	(a)
General	(0.4)	(a)	(a)	(a)
Recreation and Participation Sports	0.0	0.2	0.4	0.2
Sports Events, Spectator	3.4	5.3	6.8	9.2
Variety, All	11.0	11.8	10.9	18.4
Domestic	(0.4)	(4.9)	(2.3)	(2.7)
Children's	(3.2)	(3.1)	(2.3)	(1.6)
General	(7.4)	(3.8)	(6.3)	(14.1)
Formal Variety	2.1	2.0	a	a
Domestic	(0.0)	(a)		
Children's	(0.5)	(a)		
General	(1.6)	(a)		
Informal Variety	8.9	9.8	a	a
Cosmetic	(0.4)	(a)		
Children's	(2.7)	(a)		
General	(5.8)	(a)		
Total, Entertainment	77.7	77.7	74.2	76.3
Domestic	(6.9)	(12.9)	(6.3)	(3.8)
Children's	(10.6)	(7.3)	(9.1)	(9.8)
General	(60.2)	(57.5)	(58.8)	(62.7)

Note: An "a" in the table indicates that comparable data are not available for that year.

TABLE 1 (Continued)

NEW YORK TV: PER CENT OF TOTAL TIME IN VARIOUS PROGRAM CLASSES

Type and Class	1954 (39,766 min.) Per Cent	1953 (39,104 min.) Per Cent	1952 (37,645 min.) Per Cent	1951 (33,837 min.) Per Cent
Information Type				
Information, All	9.2	12.8	11.3	11.8
Domestic	(4.1)	(5.4)	(7.5)	(7.5)
Children's	(0.9)	(0.8)	(0.9)	(1.0)
General	(4.2)	(6.6)	(2.9)	(3.3)
Arts, Crafts, Hobbies	0.8	0.5	1.1	0.2
Domestic	(0.1)	(0.5)	(1.1)	(0.2)
Children's	(0.5)	(a)	(a)	(a)
General	(0.2)	(a)	(a)	(a)
Cooking	2.1	2.8	2.0	2.9
Domestic	(2.0)	(2.8)	(2.0)	(2.9)
Children's	(0.0)	(a)	(a)	(a)
General	(0.1)	(a)	(a)	(a)
Nature	0.5	a	a	a
Domestic	(0.0)			
Children's	(0.2)			
General	(0.3)			
Personal Care	1.5	1.4	3.6	3.3
Domestic	(1.5)	(1.4)	(3.6)	(3.3)
Children's	(0.0)	(a)	(a)	(a)
General	(0.0)	(a)	(a)	(a)
Science	0.4	0.2	0.2	0.3
Domestic	(0.0)	(a)	(a)	(a)
Children's	(0.1)	(a)	(a)	(a)
General	(0.3)	(0.2)	(0.2)	(0.3)
Shopping and Merchandising	1.3	1.4	3.6	3.3
Domestic	(0.5)	(1.4)	(3.6)	(3.3)
Children's	(0.0)	(a)	(a)	(a)
General	(0.8)	(a)	(a)	(a)
Travel	0.8	0.7	0.9	1.1
Domestic	(0.0)	(a)	(a)	(a)
Children's	(0.0)	(a)	(a)	(a)
General	(0.8)	(0.7)	(0.9)	(1.1)

Note: An "a" in the table indicates that comparable data are not available for that year.

TABLE 1 (Continued)

NEW YORK TV: PER CENT OF TOTAL TIME IN VARIOUS PROGRAM CLASSES

Type and Class	1954 (39,766 min.)	1953 (39,104 min.)	1952 (37,645 min.)	1951 (33,837 min.)
Information Type (Continued)				
Other Information	1.8	1.5	2.0	2.6
Domestic	(0.0)	(0.0)	(0.3)	(0.7)
Children's	(0.1)	(a)	(a)	(a)
General	(1.7)	(1.5)	(1.7)	(1.9)
News, All	6.1	6.6	5.9	5.5
News Reports	4.2	4.3	5.7	5.5
Special Events	1.9	2.3	0.2	0.0
Sports News	1.5	1.3	1.2	0.7
Weather	0.7	0.5	0.4	0.4
Total Information	17.4	16.8	18.8	18.4
Domestic	(4.1)	(5.4)	(7.5)	(7.5)
Children's	(0.9)	(0.8)	(0.9)	(1.0)
General	(12.4)	(10.6)	(10.4)	(9.9)
Orientation Type				
Personal Relations	0.7	0.5	1.0	0.2
Domestic	(0.3)	(a)	(a)	(a)
Children's	(0.0)	(a)	(a)	(a)
General	(0.4)	(a)	(a)	(a)
Public Events	0.0	0.0	1.4	0.9
Public Institutional Programs, All	0.6	1.2	1.6	1.1
Dramatized	0.3	0.7	0.5	0.5
Expository	0.3	0.5	1.1	0.7
Public Issues, All	1.8	1.5	1.9	1.4
Discussion and Debate	1.2	0.5	1.3	0.7
Individual Views	0.6	1.0	0.6	0.6
Religion, All	1.8	1.7	1.0	0.2
Protestant	1.1	a	a	a
Catholic	0.2	a	a	a
Jewish	0.1	a	a	a

Note: An "a" in the table indicates that comparable data are not available for that year.

TABLE 1 (Continued)

NEW YORK TV: PER CENT OF TOTAL TIME IN VARIOUS PROGRAM CLASSES

Type and Class	1954 (39,766 min.)	1953 (39,104 min.)	1952 (37,645 min.)	1951 (33,837 min.)
Orientation Type (Continued)				
Non-Sectarian	0.4	a	a	a
Other	0.0	a	a	a
Total Orientation	4.9	5.5	7.0	5.4
Domestic	(0.3)	(a)	(a)	(a)
Children's	(0.0)	(a)	(a)	(a)
General	(4.6)	(a)	(a)	(a)

TABLE 2

NEW YORK TV: PER CENT OF DOMESTIC HOUR TIME IN VARIOUS CLASSES OF DRAMA

Class	1954 (11,712 min.)	1953 (11,760 min.)	1952 (11,720 min.)	1951 (11,662 min.)
	Per Cent	Per Cent	Per Cent	Per Cent
Drama, All	24.2	32.8	25.0	10.4
Domestic	(5.2)	(6.3)	(3.0)	(0.7)
Children's	(3.3)	(4.4)	(2.2)	(0.0)
General	(15.7)	(22.1)	(19.8)	(9.7)
Action and Adventure	4.4	3.2	1.3	0.5
Domestic	(0.9)	(a)	(a)	(a)
Children's	(0.6)	(1.6)	(0.0)	(0.0)
General	(2.9)	(1.6)	(1.3)	(0.5)
Classics	0.0	0.0	0.0	0.0
Comedy	4.0	3.8	2.5	2.5
Domestic	(0.0)	(a)	(a)	(a)
Children's	(0.3)	(0.3)	(0.0)	(0.0)
General	(3.7)	(3.5)	(2.5)	(2.5)
Crime	4.2	10.0	9.5	2.8
Children's	(0.0)	(0.0)	(0.0)	(0.0)
General	(4.2)	(10.0)	(9.5)	(2.8)
Fairy Tales	0.0	0.0	0.0	0.0

Note: An "a" in the table indicates that comparable data are not available for that year.

TABLE 2 (Continued)

NEW YORK TV: PER CENT OF DOMESTIC HOUR TIME IN VARIOUS CLASSES OF DRAMA

Class	1954 (11,712 min.)	1953 (11,760 min.)	1952 (11,720 min.)	1951 (11,662 min.)
	Per Cent	Per Cent	Per Cent	Per Cent
Family-Relations, Non-serial	0.7	2.1	3.0	0.7
Domestic	(0.0)	(2.1)	(a)	(a)
General	(0.7)	(a)	(a)	(a)
Historical	0.0	a	a	a
Children's	(0.0)			
General	(0.0)			
Musical				
General	0.5	1.3	0.5	0.0
Romance	2.2	2.6	3.2	1.3
Domestic	(0.0)	(a)	(a)	(a)
General	(2.2)	(2.6)	(3.2)	(1.3)
Serial, Domestic	4.2	4.2	a	a
Western	3.6	4.4	2.1	2.6
Children's	(2.4)	(2.4)	(0.0)	(0.0)
General	(1.2)	(2.0)	(2.1)	(2.6)
Other	0.4	0.0	0.0	0.0

TABLE 3

NEW YORK TV: PER CENT OF CHILDREN'S-HOUR TIME IN VARIOUS CLASSES OF DRAMA

Class	1954 (11,712 min.)	1953 (11,760 min.)	1952 (11,720 min.)	1951 (11,662 min.)
	Per Cent	Per Cent	Per Cent	Per Cent
Drama, All	57.2	57.3	55.9	55.7
Domestic	(0.0)	(3.6)	(4.0)	(0.2)
Children's	(17.8)	(6.7)	(21.0)	(30.4)
General	(39.4)	(47.0)	(30.9)	(25.1)

Note: An "a" in the table indicates that comparable data are not available for that year.

TABLE 3 (Continued)

NEW YORK TV: PER CENT OF CHILDREN'S-HOUR TIME IN VARIOUS CLASSES OF DRAMA

Class	1954 (11,712 min.) Per Cent	1953 (11,760 min.) Per Cent	1952 (11,720 min.) Per Cent	1951 (11,662 min.) Per Cent
Action and Adventure	8.3	7.6	5.0	2.8
(Children's)	(2.5)	(0.4)	(1.1)	(0.9)
(General)	(5.8)	(7.2)	(3.9)	(1.9)
Classics	0.7	1.2	0.6	0.0
Comedy	14.0	6.7	8.3	12.3
(Domestic)	(0.0)	(a)	(a)	(a)
(Children's)	(7.2)	(3.0)	(5.8)	(8.7)
(General)	(6.8)	(3.7)	(2.5)	(3.6)
Crime	8.0	17.5	11.9	7.4
(Children's)	(0.0)	(0.3)	(0.3)	(0.0)
(General)	(8.0)	(17.2)	(11.6)	(7.4)
Fairy Tales	2.0	0.4	0.4	3.2
Family Relations Non-serial	0.5	3.6	4.0	0.2
(Domestic)	(0.0)	(3.6)	(4.0)	(0.2)
(General)	(0.5)	(a)	(a)	(a)
Historical Drama	0.8	a	a	a
Musical, General	2.6	a	a	a
Romance	0.0	5.0	5.4	3.6
(Domestic)	(0.0)	(a)	(a)	(a)
(General)	(0.0)	(5.0)	(5.4)	(3.6)
Serial, Domestic	0.0	a	a	a
Western	17.3	12.5	17.8	19.0
(Children's)	(8.1)	(1.2)	(12.5)	(10.3)
(General)	(9.2)	(11.3)	(5.3)	(8.7)
Other Drama	3.0	0.0	1.0	1.9

Note: An "a" in the table indicates that comparable data are not available for that year.

TABLE 4

NEW YORK TV: PER CENT OF ADULT-HOUR TIME IN VARIOUS CLASSES OF DRAMA

Class	1954 (11,712 min.) Per Cent	1953 (11,760 min.) Per Cent	1952 (11,720 min.) Per Cent	1951 (11,662 min.) Per Cent
Drama, All	55.5	50.3	41.1	36.0
Domestic	(0.0)	(a)	(a)	(a)
Children's	(0.9)	(a)	(a)	(a)
General	(54.6)	(a)	(a)	(a)
Action and Adventure	3.5	3.3	0.4	3.9
Children's	(0.6)	(0.3)	(0.0)	(3.4)
General	(2.9)	(3.0)	(0.4)	(0.5)
Classics	0.0	0.3	1.3	0.8
Comedy	17.1	8.6	2.4	3.8
Domestic	(0.0)	(a)	(a)	(a)
Children's	(0.0)	(0.0)	(0.0)	(0.0)
General	(17.1)	(8.6)	(2.4)	(3.8)
Crime	21.3	15.8	18.9	15.7
Children's	(0.3)	(0.0)	(0.3)	(0.0)
General	(21.0)	(15.8)	(18.6)	(15.7)
Fairy Tales	0.0	0.0	0.0	0.0
Family-Relation, non-serial	1.5	4.1	4.3	2.5
Domestic	(0.0)	(4.1)	(4.3)	(2.5)
General	(1.5)	(a)	(a)	(a)
Historical	1.0	1.3	1.3	1.3
Children's	(0.0)	(1.3)	(1.3)	(1.3)
General	(1.0)	(0.0)	(0.0)	(0.0)
Musical	0.7	2.2	0.6	0.8
Domestic	(0.0)	(a)	(a)	(a)
Children's	(0.0)	(a)	(a)	(a)
General	(0.7)	(2.2)	(0.6)	(0.8)
Romance	4.7	6.7	3.5	1.5
Domestic	(0.0)	(a)	(a)	(a)
General	(4.7)	(6.7)	(3.5)	(1.5)
Serial, Domestic	0.0	a	a	a

Note: An "a" in the table indicates that comparable data are not available for that year.

TABLE 4 (Continued)

NEW YORK TV: PER CENT OF ADULT-HOUR TIME IN VARIOUS CLASSES OF DRAMA

Class	1954 (11,712 min.)	1953 (11,760 min.)	1952 (11,720 min.)	1951 (11,662 min.)
Musical (Continued)				
Western	2.0	7.7	7.5	6.9
Children's	(0.0)	(0.8)	(0.8)	(0.3)
General	(2.0)	(6.9)	(6.7)	(6.3)
Other	3.6	0.4	1.0	0.0
Domestic	(0.0)	(0.0)	(0.0)	(0.0)
Children's	(0.0)	(0.0)	(0.0)	(0.0)
General	(3.6)	(0.4)	(1.0)	(0.0)

TABLE 5

NEW YORK TV: PER CENT OF ADULT-HOUR TIME IN VARIOUS INFORMATION CLASSES

Type and Class	1954 (11,712 min.)	1953 (11,760 min.)	1952 (11,720 min.)	1951 (11,662 min.)
	Per Cent	Per Cent	Per Cent	Per Cent
Information Type				
Information, All	3.0	2.3	4.2	3.5
Domestic	(0.3)	(0.3)	(0.7)	(0.4)
Children's	(0.0)	(0.5)	(0.0)	(0.0)
General	(2.7)	(1.5)	(3.5)	(3.1)
Arts, Crafts, Hobbies	0.3	0.0	0.5	0.4
Domestic	(0.3)	(0.0)	(0.5)	(0.4)
Cooking	0.2	0.0	0.0	0.0
Nature	0.0	a	a	a
Personal Care, Domestic	0.0	0.1	0.0	0.0
Science, General	0.6	0.3	0.3	0.3
Shopping and Merchandising	1.2	0.2	0.0	0.0
Domestic	(0.0)	(0.2)	(0.0)	(0.0)
General	(1.2)	(a)	(a)	(a)

Note: An "a" in the table indicates that comparable data are not available for that year.

TABLE 5 (Continued)

NEW YORK TV: PER CENT OF ADULT-HOUR TIME IN VARIOUS CLASSES OF DRAMA

Type and Class	1954 (11,712 min.)	1953 (11,760 min.)	1952 (11,720 min.)	1951 (11,662 min.)
	Per Cent	Per Cent	Per Cent	Per Cent
Travel	0.3	0.3	1.5	1.1
Other Information, General	0.5	1.7	1.9	1.7
News All	5.1	4.7	4.3	3.7
News Reports	4.6	3.5	4.3	3.7
Special Events	0.5	1.1	0.0	0.0
Sports News	3.0	1.7	1.7	0.8
Weather	1.2	0.4	0.2	0.3
Total Information Type In Adult Hours	12.3	9.1	10.4	8.3
Domestic	(0.3)	(0.3)	(0.7)	(0.4)
Children's	(0.0)	(0.5)	(0.0)	(0.0)
General	(12.0)	(8.3)	(9.7)	(7.9)

TABLE 6

NEW YORK TV: PER CENT OF ADULT-HOUR TIME IN VARIOUS ORIENTATION CLASSES

Type and Class	1954 (11,712 min.)	1953 (11,760 min.)	1952 (11,720 min.)	1951 (11,662 min.)
	Per Cent	Per Cent	Per Cent	Per Cent
Orientation Type				
Personal Relations	0.0	0.3	0.5	0.0
Public Events	0.0	0.0	0.3	0.0
Public Institutional Programs, All	0.5	1.7	1.3	0.4
Public Issues, All	2.7	2.0	3.2	1.9
Religion, All	1.3	1.1	0.8	0.5
Total, Orientation Type In Adult Hours	4.5	5.1	6.1	2.8

TABLE 7

NEW YORK TV: PROPORTION OF TOTAL TIME IN EACH TIME SEGMENT DEVOTED TO PROGRAMS FOR VARIOUS AUDIENCE GROUPS

Time Segment	Per Cent of Weekly Time in:		
Domestic hours	Domestic Programs	Children's Programs	General Adult Programs
1951	a	1.3	a
1952	a	2.8	a
1953	35.4	7.2	57.0
1954	33.4	6.3	60.4
Children's hours			
1951	a	47.5	a
1952	a	36.1	a
1953	2.2	20.4	77.0
1954	2.2	32.9	65.0
Adult hours			
1951	a	2.6	a
1952	a	3.1	a
1953	0.5	4.1	95.0
1954	0.3	0.9	98.8
Late hours			
1951	a	0.0	a
1952	a	0.0	a
1953	4.6	0.0	95.0
1954	1.6	0.0	98.4

TABLE 8

NEW YORK TV: PER CENT OF TOTAL DRAMA PROGRAM TIME IN THE VARIOUS TIME SEGMENTS

Time Segment	Per Cent in:			
	1954 (18,354 min.)	1953 (18,398 min.)	1952 (15,970 min.)	1951 (11,234 min.)
Domestic hours	16.7	23.3	20.2	10.7
Children's hours	34.4	31.8	33.0	39.3
Adult hours	35.4	32.2	30.2	38.3
Late hours	13.5	12.7	16.6	11.7

Note: An "a" in the above table indicates comparable data are unavailable for that year.

TABLE 9

NEW YORK TV: PER CENT OF TOTAL COMEDY DRAMA TIME IN THE VARIOUS TIME SEGMENTS

Time Segment	Per Cent in:			
	1954 (4405 min.)	1953 (2357 min.)	1952 (1703 min.)	1951 (1794 min.)
Domestic hours	11.5	21.6	19.3	16.3
Children's hours	35.2	29.3	46.0	54.2
Adult hours	45.0	43.0	16.6	24.7
Late hours	7.8	6.1	18.1	4.7

TABLE 10

NEW YORK TV: PER CENT OF TOTAL CRIME DRAMA TIME IN THE VARIOUS TIME SEGMENTS

Time Segment	Per Cent in:			
	1954 (5358 min.)	1953 (5962 min.)	1952 (5662 min.)	1951 (3379 min.)
Domestic hours	10.0	21.9	21.6	9.6
Children's hours	16.5	30.1	19.9	17.3
Adult hours	46.7	31.1	39.0	54.2
Late hours	26.9	16.9	19.4	18.9

TABLE 11

NEW YORK TV: PER CENT OF TOTAL WESTERN DRAMA TIME IN THE VARIOUS TIME SEGMENTS

Time Segment	Per Cent in:			
	1954 (2814 min.)	1953 (2829 min.)	1952 (3119 min.)	1951 (2650 min.)
Domestic hours	16.0	20.4	17.9	11.2
Children's hours	67.8	45.1	53.8	56.9
Adult hours	8.5	31.7	28.1	29.0
Late hours	7.7	2.8	0.2	2.9

TABLE 12

NEW YORK TV: PER CENT OF TOTAL QUIZ, STUNT AND CONTEST PROGRAM TIME IN THE VARIOUS TIME SEGMENTS

Time Segment	Per Cent in:			
	1954 (1999 min.)	1953 (2222 min.)	1952 (2653 min.)	1951 (2425 min.)
Domestic hours	43.5	50.7	57.6	48.0
Children's hours	12.0	14.7	8.0	8.5
Adult hours	43.5	33.8	34.4	41.0
Late hours	1.0	0.7	0.0	2.5

TABLE 13

NEW YORK TV: PER CENT OF TOTAL SPORTS TIME IN THE VARIOUS TIME SEGMENTS

Time Segment	Per Cent in:			
	1954 (1335 min.)	1953 (2665 min.)	1952 (3162 min.)	1951 (3406 min.)
Domestic hours	0.0	0.1	1.5	0.0
Children's hours	27.0	13.7	17.8	11.1
Adult hours	69.7	73.8	71.2	82.1
Late hours	3.4	11.6	9.5	6.8

TABLE 14

NEW YORK TV: PER CENT OF TOTAL VARIETY PROGRAM TIME IN THE VARIOUS TIME SEGMENTS

Time Segment	Per Cent in:			
	1954 (4384 min.)	1953 (4629 min.)	1952 (4133 min.)	1951 (6205 min.)
Domestic hours	45.0	47.7	49.6	56.8
Children's hours	32.7	22.6	22.4	10.5
Adult hours	14.7	18.8	27.5	24.2
Late hours	7.6	10.8	0.5	8.5

TABLE 15

NEW YORK TV: PER CENT OF TOTAL SHOPPING AND MERCHANDISING TIME IN THE VARIOUS TIME SEGMENTS

Time Segment	Per Cent in:			
	1954 (526 min.)	1953 (536 min.)	1952 (1367 min.)	1951 (1101 min.)
Domestic hours	15.4	49.3	82.2	98.9
Children's hours	16.5	12.7	8.9	1.1
Adult hours	26.1	3.7	1.7	0.0
Late hours	42.0	34.3	7.2	0.0

TABLE 16

NEW YORK TV: PER CENT OF TOTAL RELIGION PROGRAM TIME IN THE VARIOUS TIME SEGMENTS

Time Segment	Per Cent in:			
	1954 (707 min.)	1953 (664 min.)	1952 (371 min.)	1951 (240 min.)
Domestic hours	24.8	16.4	20.2	31.3
Children's hours	41.3	60.1	47.4	43.8
Adult hours	21.2	20.3	24.3	25.0
Late hours	12.7	3.2	8.1	0.0

TABLE 17

NEW YORK TV: DISTRIBUTION OF PROGRAMS FOR VARIOUS AUDIENCE GROUPS AMONG TIME SEGMENTS

	Per Cent of Domestic Programs	Per Cent of Children's Programs	Per Cent of General Adult Programs
Domestic hours			
1951	95.9	3.6	a
1952	a	8.9	a
1953	90.8	26.8	24.6
1954	92.5	17.7	24,9
Children's hours			
1951	2.7	89.3	15.5
1952	a	82.4	a
1953	4.4	59.4	26.0
1954	5.3	80.0	23.4
Adult hours			
1951	a	7.1	a
1952	a	8.7	a
1953	a	13.8	36.8
1954	0.7	2.3	37.7
Late hours			
1951	0.2	0.0	10.4
1952	a	0.0	a
1953	3.6	0.0	12.6
1954	1.5	0.0	14.0

Note: An "a" in the above table indicates comparable data are unavailable for that year.

TABLE 18*

NEW YORK TV: PROPORTIONS OF PROGRAM TIME IN LIVE–LOCAL, LIVE–REMOTE AND RECORDED FORM FOR SELECTED ENTERTAINMENT–TYPE PROGRAM CLASSES

	Per Cent of:					
	Drama	Variety	Sports	Quiz-Stunts	Music	Personalities
Live, All						
1952	12.3	99.2	90.5	97.7	84.1	88.7
1953	11.3	85.7	95.2	98.6	91.5	97.7
1954	16.8	96.0	90.4	95.5	81.5	99.2
Live-Local						
1952	10.2	88.6	80.4	92.1	74.6	88.7
1953	10.7	84.4	65.7	97.3	91.5	83.8
1954	14.9	80.9	59.4	89.5	72.5	81.9
Live-Remote						
1952	2.1	10.6	10.1	5.6	9.5	0.0
1953	0.6	1.3	29.5	1.3	0.0	13.9
1954	1.9	15.1	31.0	6.0	9.0	17.3
Recorded, All						
1952	87.7	0.8	9.5	2.3	15.9	11.3
1953	88.7	14.3	4.8	1.4	8.5	2.3
1954	83.2	4.0	9.6	4.5	18.5	0.8

TABLE 19

NEW YORK TV: PROPORTIONS OF PROGRAM TIME IN LIVE–LOCAL, LIVE–REMOTE AND RECORDED FORM FOR SELECTED CLASSES OF DRAMA

	Per Cent of:						
	Action Drama	Comedy Drama	Crime Drama	Romance Drama	Serial Domestic	Western Drama	Other Drama
Live, All							
1952	1.6	15.0	13.0	5.5	a	0.0	17.7
1953	4.4	14.6	4.5	25.6	44.2	0.0	0.0
1954	14.8	26.6	6.6	9.5	100.0	3.2	16.9
Live-Local							
1952	1.6	5.3	11.2	5.5	a	0.0	17.7
1953	4.4	13.4	4.5	25.6	37.2	0.0	0.0
1954	14.8	23.9	6.6	9.5	85.7	0.0	16.9
Live-Remote							
1952	0.0	9.7	1.8	0.0	a	0.0	0.0
1953	0.0	1.2	0.0	0.0	7.0	0.0	0.0
1954	0.0	2.7	0.0	0.0	14.3	3.2	0.0
Recorded, All							
1952	98.4	84.9	87.0	94.5	a	0.0	82.3
1953	95.6	85.4	95.5	74.4	55.8	0.0	0.0
1954	85.2	73.4	93.4	90.5	0.0	96.8	83.1

Note: An "a" in the table indicates that comparable data are unavailable for that year.

*Comparable data for 1951 are not available for tables 18 through 25.

TABLE 20

NEW YORK TV: PROPORTIONS OF PROGRAM TIME IN LIVE-LOCAL, LIVE-REMOTE AND RECORDED FORM FOR SELECTED INFORMATION TYPE PROGRAMS

	Per Cent of:			
	Information	News	Sport News	Weather
Live, All				
1952	44.7	100.0	a	a
1953	18.9	85.4	a	a
1954	70.6	98.3	94.9	100.0
Live-Local				
1952	36.3	75.0	a	a
1953	12.4	85.4	a	a
1954	64.8	91.5	90.4	100.0
Live-Remote				
1952	8.4	25.0	a	a
1953	6.5	0.0	a	a
1954	5.8	6.8	4.5	0.0
Recorded, All				
1952	55.3	14.6	a	a
1953	81.1	0.0	a	a
1954	29.4	1.7	5.1	0.0

TABLE 21

NEW YORK TV: PROPORTIONS OF PROGRAM TIME IN LIVE-LOCAL, LIVE-REMOTE AND RECORDED FORM FOR VARIOUS ORIENTATION TYPE PROGRAMS

	Per Cent of:				
	Personal Relations	Public Events	Public Institutional	Public Issues	Religion
Live, All					
1952	82.2	78.0	25.2	95.7	88.9
1953	79.9	0.0	12.5	96.6	52.2
1954	100.0	0.0	32.6	95.9	52.3
Live, Local					
1952	82.2	12.3	25.2	87.2	88.9
1953	79.7	0.0	12.5	81.5	52.2
1954	100.0	0.0	32.6	83.4	50.2
Live, Remote					
1952	0.0	65.7	0.0	8.5	0.0
1953	0.0	0.0	0.0	15.1	0.0
1954	0.0	0.0	0.0	12.5	2.1
Recorded, All					
1952	17.8	22.0	74.8	4.3	11.1
1953	20.3	0.0	87.5	3.4	47.8
1954	0.0	0.0	67.4	4.1	47.7

Note: An "a" in the table indicates that comparable data are not available for that year.

TABLE 22

NEW YORK TV: PROPORTIONS OF ENTERTAINMENT-TYPE PROGRAM TIME IN LIVE-LOCAL, LIVE-REMOTE AND RECORDED FORM, BY STATIONS

Per Cent of:

	WCBS-TV	WNBT	WABC-TV	WPIX	WATV	WOR-TV	WABD
Live, All							
1952	49.4	72.4	49.9	42.1	17.7	36.5	67.5
1953	50.8	52.4	42.0	50.5	8.3	35.9	50.9
1954	50.9	75.2	57.7	35.6	13.9	36.5	48.0
Live-Local							
1952	45.6	60.2	43.1	42.1	17.7	36.5	56.0
1953	50.3	45.2	32.9	50.5	8.3	35.9	46.1
1954	43.8	57.8	55.1	35.6	13.9	36.5	33.7
Live-Remote							
1952	3.8	12.2	6.8	0.0	0.0	0.0	11.5
1953	0.5	7.2	9.1	0.0	0.0	0.0	4.8
1954	7.1	17.4	2.6	0.0	0.0	0.0	14.3
Recorded, All							
1952	50.6	27.5	50.1	57.9	82.3	63.5	32.5
1953	49.2	47.6	58.0	49.5	91.7	64.1	49.1
1954	49.1	24.8	42.3	64.4	86.1	63.5	52.0

TABLE 23

NEW YORK TV: PROPORTIONS OF DRAMA PROGRAM TIME IN LIVE-LOCAL, LIVE-REMOTE AND RECORDED FORM, BY STATIONS

Per Cent of:

	WCBS-TV	WNBT	WABC-TV	WPIX	WATV	WOR-TV	WABD
Live, All							
1952	14.0	35.3	14.4	1.4	0.0	3.3	35.4
1953	16.7	18.2	4.1	0.0	0.0	20.1	17.7
1954	21.8	39.7	15.5	0.0	0.0	23.0	20.2
Live-Local							
1952	11.1	26.5	14.4	1.4	0.0	3.3	30.0
1953	16.7	14.5	4.1	0.0	0.0	20.1	17.7
1954	17.4	31.3	15.5	0.0	0.0	23.0	20.2
Live-Remote							
1952	2.9	8.8	0.0	0.0	0.0	0.0	5.4
1953	0.0	3.7	0.0	0.0	0.0	0.0	0.0
1954	4.4	8.4	0.0	0.0	0.0	0.0	0.0
Recorded, All							
1952	86.0	64.7	85.6	98.6	100.0	96.7	64.6
1953	83.3	81.8	95.9	100.0	100.0	79.9	82.3
1954	78.2	60.3	84.5	100.0	100.0	77.0	79.8

TABLE 24

NEW YORK TV: PROPORTIONS OF INFORMATION-TYPE PROGRAM TIME IN LIVE-LOCAL, LIVE-REMOTE AND RECORDED FORM, BY STATIONS

Per Cent of:

	WCBS-TV	WNBT	WABC-TV	WPIX	WATV	WOR-TV	WABD
Live, All							
1952	93.7	84.0	88.1	30.6	92.3	76.3	86.1
1953	77.6	76.3	87.8	37.6	60.4	67.7	78.5
1954	93.2	93.8	85.9	63.9	73.7	100.0	81.8
Live-Local							
1952	87.5	75.7	88.1	0.0	92.3	76.3	82.9
1953	67.4	71.7	87.8	30.6	60.4	67.7	72.2
1954	89.1	77.9	85.9	63.9	73.7	100.0	74.7
Live-Remote							
1952	6.2	8.3	0.0	0.0	0.0	0.0	3.2
1953	10.2	4.6	0.0	0.0	0.0	0.0	6.3
1954	4.1	15.9	0.0	0.0	0.0	0.0	7.1
Recorded, All							
1952	6.3	16.0	11.9	69.4	7.7	23.7	13.9
1953	20.4	23.7	12.2	62.4	39.6	32.3	21.5
1954	6.8	6.2	14.1	36.1	26.3	00.0	18.2

TABLE 25

NEW YORK TV: PROPORTIONS OF ORIENTATION-TYPE PROGRAM TIME IN LIVE-LOCAL, LIVE-REMOTE AND RECORDED FORM, BY STATIONS

Per Cent of:

	WCBS-TV	WNBT	WABC-TV	WPIX	WATV	WOR-TV	WABD
Live, All							
1952	56.7	77.8	69.5	71.4	79.8	73.3	81.2
1953	68.9	69.8	83.3	13.2	58.9	13.4	73.9
1954	73.3	54.2	47.1	24.6	89.7	29.1	100.0
Live-Local							
1952	35.0	66.0	56.5	52.9	79.8	48.6	53.5
1953	44.0	44.3	83.3	13.2	58.9	13.4	65.2
1954	66.3	45.2	39.3	24.6	89.7	29.1	93.1
Live-Remote							
1952	21.7	11.8	13.0	18.5	0.0	24.7	27.7
1953	24.9	25.5	0.0	0.0	0.0	0.0	8.7
1954	7.0	9.0	7.8	0.0	0.0	0.0	6.9
Recorded, All							
1952	43.2	22.2	30.5	28.6	20.2	26.7	18.8
1953	31.1	30.2	16.7	86.8	41.1	86.6	26.1
1954	26.7	45.8	52.9	75.4	10.3	70.9	0.0

TABLE 26

NEW YORK TV: SECONDARY ADVERTISING AS PER CENT OF TIME ON THE AIR

	Per Cent in:			
	1954*	1953	1952	1951
Domestic hours	6.4	13.7	18.9	1.7
Children's hours	3.8	6.3	5.0	8.7
Adult hours	4.5	4.8	4.6	1.6
Late hours	4.3	7.7	5.3	0.0
Total	4.9	8.0	10.0	4.0

*Note: Different procedures were employed in 1954 for computing secondary advertising time. For this reason, results for 1954 are not strictly comparable with those from previous years. See text for discussion.

TABLE 27

NEW YORK TV: NUMBER AND LENGTH OF PRIMARY ADVERTISEMENTS BY STATIONS

	Number				Length (Minutes)			
	1954	1953	1952	1951	1954	1953	1952	1951
WCBS-TV	1413	966	619	434	1004.7	816.3	528.5	395.2
WNBT	1585	906	953	781	1093.2	895.6	602.1	882.9
WABC-TV	789	475	459	386	905.3	658.2	494.7	453.7
WPIX	648	406	356	397	537.1	326.0	392.8	457.6
WATV	360	174	278	194	749.1	297.5	341.9	323.5
WOR-TV	393	452	278	316	316.5	521.9	305.9	404.0
WABD	999	397	461	315	735.2	410.9	424.1	413.9
TOTAL	6,187	3,776	3,104	2,723	5341.1	3926.3	3090.1	3330.8

TABLE 28

NEW YORK TV: PER CENT OF TOTAL PROGRAM TIME IN PRIMARY ADVERTISEMENTS, BY STATIONS

	Per Cent in:			
	1954	1953	1952	1951
WCBS-TV	13	12	8	8
WNBT	14	12	10	18
WABC-TV	15	12	9	11
WPIX	12	6	8	9
WATV	14	7	7	6
WOR-TV	11	12	6	7
WABD	13	8	11	11
TOTAL	13	10	8	10

TABLE 29

NEW YORK TV: AVERAGE LENGTH OF PRIMARY ADVERTISEMENTS IN MINUTES BY DAYS OF THE WEEK AND BY STATIONS

	WCBS-TV	WNBT	WABC-TV	WPIX	WATV	WOR-TV	WABD	TOTAL
Weekdays								
1951	0.9	1.4	1.2	1.2	1.7	1.0	1.4	1.2
1952	0.9	0.9	1.1	1.2	1.2	0.9	0.9	1.0
1953	0.0	1.0	1.3	0.8	1.7	1.0	0.9	1.0
1954	0.7	0.7	1.1	0.8	2.1	0.8	0.6	0.8
Saturday								
1951	0.8	0.8	1.7	1.4	1.2	1.9	0.8	1.2
1952	0.8	0.8	1.4	0.9	1.1	2.0	0.9	1.1
1953	0.8	1.2	1.8	0.7	1.6	1.5	1.4	1.3
1954	0.8	0.8	1.7	0.8	2.1	0.8	1.0	1.1
Sunday								
1951	1.4	1.0	0.7	1.0	2.0	2.4	1.3	1.2
1952	0.9	1.0	1.1	0.9	1.4	1.8	0.9	1.1
1953	0.9	1.0	1.3	0.8	1.9	1.7	1.4	1.2
1954	0.7	0.8	1.2	1.1	2.0	0.9	1.4	1.1
Total								
1951	0.9	1.3	1.2	1.2	1.7	1.3	1.3	1.2
1952	0.9	0.9	1.1	1.1	1.2	1.1	0.9	1.0
1953	0.9	1.0	1.4	0.8	1.7	1.2	1.0	1.0
1954	0.7	0.7	1.1	0.8	2.1	0.8	0.7	0.9

TABLE 30

NEW YORK TV: SECONDARY ADVERTISING AS PER CENT OF TIME ON AIR, BY STATIONS

	Per Cent in:			
	1954*	1953	1952	1951
WCBS-TV	6	9	8	2
WNBT	4	10	13	4
WABC-TV	5	14	10	2
WPIX	7	6	7	4
WATV	2	6	4	1
WOR-TV	1	4	12	4
WABD	6	9	15	12
Total	5	8	10	4

*Note: Different procedures were employed in 1954 for computing secondary advertising time. For this reason, results for 1954 are not strictly comparable with those from previous years. See text for discussion.

TABLE 31

NEW YORK TV: PRIMARY AND SECONDARY ADVERTISING AS PER CENT OF TOTAL PROGRAM TIME, BY TYPE OF SPONSOR'S PRODUCT

Program Sponsor's Product	Per Cent of Program Time In: Primary Advertising	Secondary Advertising
Jewelry	27.1	42.4
Automobiles, trucks, accessories	24.8	7.7
Household soaps, cleansers, waxes	22.5	14.9
Toothpastes, other dentifrices	22.4	15.8
Lavatory soaps, shampoos, women's toiletries	21.1	10.0
Local merchants, services, etc.	20.7	4.9
Beer and wine	17.7	8.8
Gasoline, oil, and associated products	17.3	20.8
Home furnishings (except appliances)	17.2	2.5
Home appliances	17.1	6.9
Clothing	16.8	11.5
Shaving supplies, men's toiletries	16.5	5.2
Tobacco and smoking materials	15.7	9.7
Food and food products (except dairy products)	15.5	6.6
Soft drinks	14.3	30.4
Industrial associations, Trade associations, etc.	14.0	0.0
Drugs, Remedies	13.4	9.2
Dairy Products	11.7	1.3
Industrial materials and services	10.8	0.0
All other individual sponsors	13.7	1.5
Multiple sponsors	15.8	4.3
Sustaining programs	3.5	0.5
All programs	13.4	4.9

TABLE 32*

NEW YORK TV: PUBLIC AGENCY ANNOUNCEMENTS, BY STATIONS

	Number			Length (min.)			Per Cent of Total Time on Air		
	1952	1953	1954	1952	1953	1954	1952	1953	1954
WCBS–TV	54	89	126	36.5	71.7	54.6	0.6	1.0	0.7
WNBT	69	68	97	47.9	55.7	82.6	0.8	0.8	1.1
WABC–TV	32	24	143	32.4	20.5	119.4	0.6	0.4	2.0
WPIX	42	32	47	34.3	33.6	39.9	0.7	0.6	0.9
WATV	73	59	53	73.5	60.5	100.4	1.4	1.4	1.8
WOR–TV	45	57	61	38.8	45.8	42.7	0.8	1.0	1.5
WABD	60	90	174	60.6	69.5	77.9	1.6	1.3	1.4
TOTAL	375	419	701	324.1	357.4	517.5	0.9	0.9	1.3

*Comparable data for 1951 are not available.

TABLE 33

NUMBER AND PER CENT OF PUBLIC ISSUES PROGRAMS FALLING IN EACH CATEGORY OF THREE RATING SCALES

Scale and Category	Number of Public Issues Programs	Per Cent of Public Issues Programs
Rationality		
Mostly rational appeals	19	50.0
Some rational and some emotional	14	36.8
Mostly emotional appeals	5	13.2
Breadth		
Many views presented	12	31.5
More than one, but not many	5	13.2
One view presented	21	55.3
Impartiality		
Audience judges for itself	18	47.4
Fairly impartial; some selling	10	26.3
Views are "sold" to audience	10	26.3

TABLE 34

NUMBER AND PER CENT OF PUBLIC ISSUES TOPICS DISCUSSED ON FRONT PAGES OF NEW YORK NEWSPAPERS AND ON NEW YORK TELEVISION DURING THE WEEK OF JANUARY 25-31, 1954

	Television		Front Pages of Newspapers	
Topic	Number	Per Cent	Number	Per Cent
Recession, the Economy	9	14.3	13	6.2
Bricker Amendment	6	9.5	21	10.1
Communism, Subversion, and Public Investigations	4	6.3	12	5.8
National Defense and Defense Spending	4	6.3	0	0.0
Berlin Conference	3	4.8	12	20.2
Coffee Prices	2	3.2	14	6.7
England and Spain: the Gibraltar Affair	2	3.2	6	2.9
GI's Refusing Repatriation	1	1.6	22	10.7
Railroad Strike	1	1.6	18	8.7
Korean Peace Talks	1	1.6	8	3.8
Taxes	1	1.6	3	1.4
Longshoremen's Unions	0	0.0	7	3.4
Other Public Issues	29	46.0	42	20.2

Scanned from the National Association of Educational Broadcasters Records
at the Wisconsin Historical Society as part of
"Unlocking the Airwaves: Revitalizing an Early Public and Educational Radio Collection."

A collaboration among the Maryland Institute for Technology in the Humanities,
University of Wisconsin-Madison Department of Communication Arts,
and Wisconsin Historical Society.

Supported by a Humanities Collections and Reference Resources grant from
the National Endowment for the Humanities

MITH MARYLAND INSTITUTE FOR TECHNOLOGY IN THE HUMANITIES

UNIVERSITY OF MARYLAND

WISCONSIN HISTORICAL SOCIETY

WISCONSIN UNIVERSITY OF WISCONSIN–MADISON

NATIONAL ENDOWMENT FOR THE Humanities

Any views, findings, conclusions, or recommendations expressed in this publication/collection do not necessarily reflect those of the National Endowment for the Humanities.